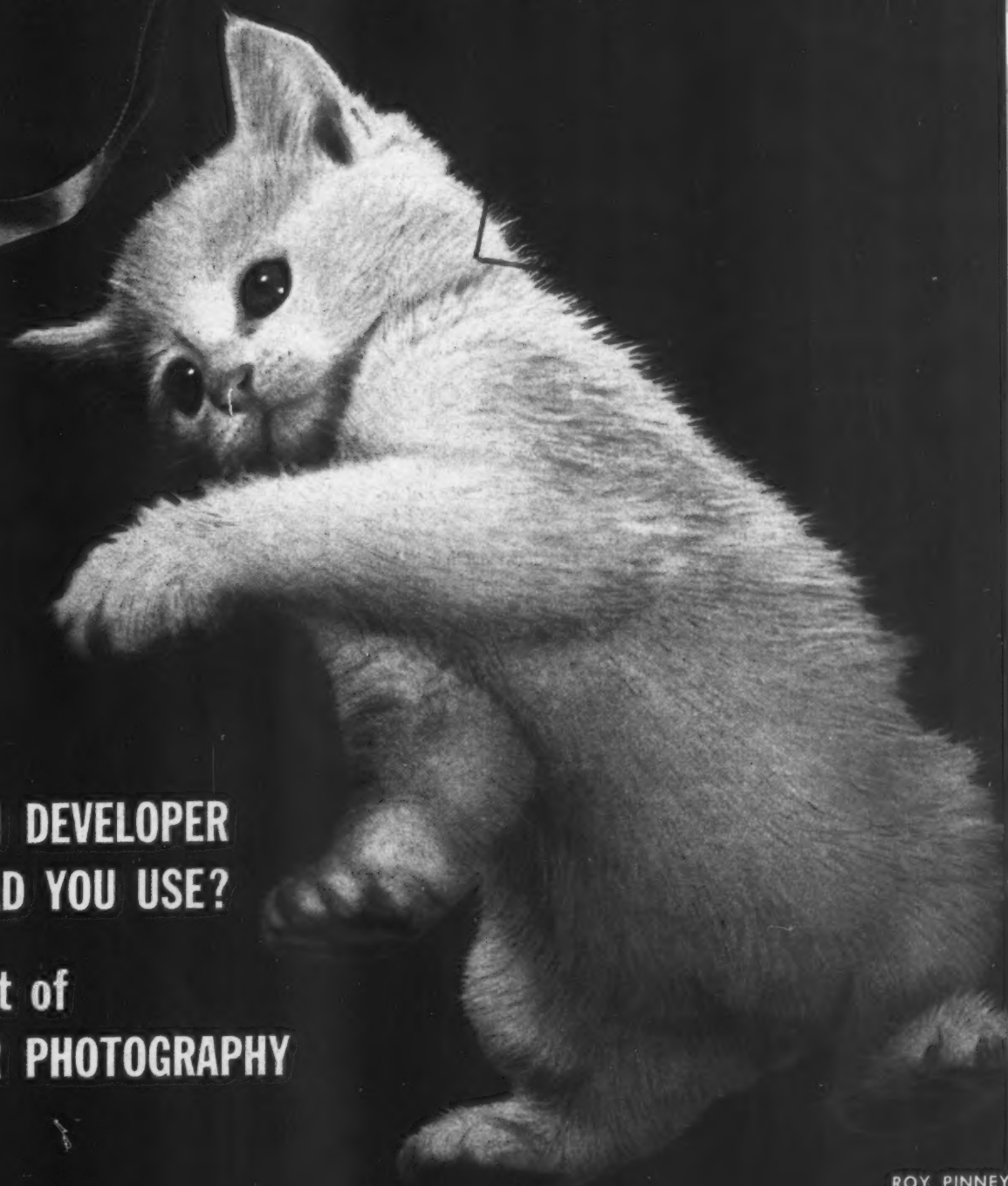


# modern PHOTOGRAPHY

DECEMBER 1951 PRICE 35 CENTS



WHICH DEVELOPER  
SHOULD YOU USE?

the art of  
COLOR PHOTOGRAPHY

ROY PINNEY



# BETTER *Christmas* MOVIES FOR YEARS TO COME...



## With a Matched Set of *Elgeet* LENSES

Whether it's the excitement of Christmas, or just a Saturday afternoon with the kids, you'll get the shots you've always hoped for with a matched set of Elgeet lenses.

With an Elgeet Wide Angle, you'll never have another jerky, "roller-coaster" panoram. Everything will be in the picture—the Christmas tree, presents, family—just the way your eyes see it. And there's plenty of speed for indoor movies under the poorest lighting conditions.

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Send for your free copy of this guide to better pictures, "Exciting Movies With Elgeet Lenses."

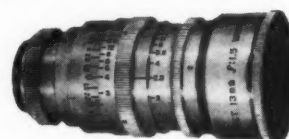
### Here Are A Few Of Elgeet's Complete Line Of Movie Lenses



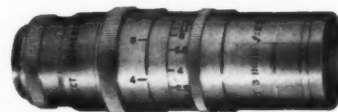
7mm. f:2.5 wide angle lens. An ultra-fast true wide angle lens for 8MM. cameras. List price, \$44.50.



38mm. f:3.5 fixed focus Cine-Tel telephoto lens, provides 3X magnification of 8MM. cameras. List price, \$31.30.



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### THE PERFECT GIFT



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# *Elgeet*

OPTICAL COMPANY, INC.

834 SMITH STREET • ROCHESTER, N. Y.

*"Makers Of The World's Finest Lenses"*





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*This Christmas, thrill your family with the world's most exciting camera*

**The most wanted camera** on Christmas lists all over America! It's the amazing Polaroid *Land* Camera that produces a beautifully clear, finished black and white print all ready for frame or album, within the very minute the picture is taken.

Amateurs and professionals alike love the *simplicity* of the Polaroid Camera. Easy to load — just drop in the film. Easy to shoot — with a single control for lens and shutter. Easy to operate — just pull a tab, wait one minute, flip open the back of the camera — and there's your big 3 1/4" x 4 1/4" print!

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**Extra fun in photography!** Snap the family Christmas party, the breath-taking winter landscape, the decorations, and see your results at once. Send favorite snaps to absent friends with no intervening delay for processing. Christmas Day and every day your Polaroid Camera will make an on-the-spot photographic record of happy faces . . . happy places.



**\$89.75**  
(Tax included)

**Yes** — Polaroid prints make fine enlargements!

**Yes** — Copies and negatives are easy to get!

**Yes** — There are Polaroid accessories for specific jobs: flash gun, filter kit, close-up kit, master compartment case and special GE exposure meter.



**FOR FREE BOOKLET**, "38 Ways to Make the Most of 60-Second Photography," write Polaroid Corporation, Dept. MP-12, Cambridge 39, Mass.

**Ask your photographic dealer to demonstrate this amazing camera. You'll wonder why you ever waited!**

# POLAROID® *Land* CAMERA

*from snap to print in 60 seconds*

Polaroid ® by Polaroid Corporation

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35mm  
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- Double Exposure Prevention
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ROLL  
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TELEPHOTO LENS**  
for only \$16.95

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Here is a real buy in a 1 1/2" f3.2 Coated Focusing Mount Telephoto Lens for all Standard 8mm Movie Cameras. This fine Lens retails for \$24.50

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30" x 40".....\$10.49  
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FOR 2x2 SLIDES**

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New 1951 Line of Christmas Greeting Masks. Your choice of any design for 2 1/4 x 3 1/4 negatives.....\$1.00

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**For Color and Black & White  
use a HF  
TELEPHOTO LENS**



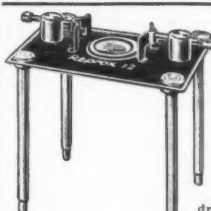
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**NOW EVERYONE  
RAVES ABOUT  
THE Color...**



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*The new* **HARRISON  
COLOR  
ATTACHMENT**  
FOR MY G.E.-BW EXPOSURE METER  
and a **HARRISON  
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**GAVE ME COLOR CONTROL!**

Now, with Color Control, everyone keeps talking about how natural all the colors come out...and want to know how I do it.

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# modern PHOTOGRAPHY

Combined with Minicam Photography

DECEMBER 1951

VOL. 15, NO. 12

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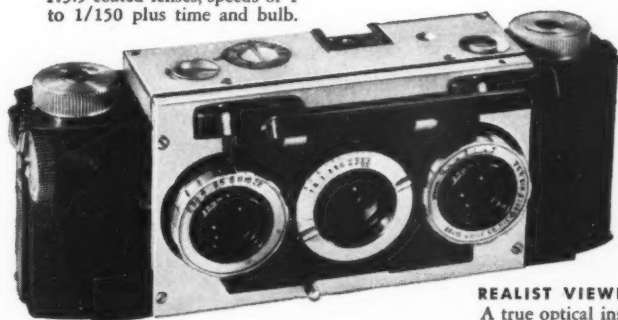
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## STEREO REALIST CAMERA

America's foremost 3-dimensional camera with 2 matched objectives, coupled focusing, synchronized for flash. 35mm f:3.5 coated lenses, speeds of 1 to 1/150 plus time and bulb.



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*Stereo-REALIST Cameras, Projectors, Viewers and Accessories are products of the David White Co., Milwaukee.*

both to give and receive. Remember, when you give REALIST you give the best! DAVID WHITE COMPANY, 379 West Court Street, Milwaukee 12, Wisconsin.

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THE CAMERA THAT SEES THE SAME AS YOU



**YES PHOTO FANS  
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AND HIS HEADQUARTERS ARE  
AT MINIFILM!**

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Safety Film

Daylight or Tungsten

20 Exp.	5 for	\$4.90
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Exp. Date... Dec. 1952

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New Telephoto lens	32.50 7.65
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SPECIAL**

**\$82.95**

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F2 Summar lens,  
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**SPECIAL  
(Like New)**

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LEICA IIIf w/F2 T Ctd.  
Summar lens, case,  
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**\$279.00**  
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**FREE!!** Imported self-timer (reg. 6.95) for  
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New cameras. A MINIFILM BONUS.

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1952 Model!!



- Serves as two cam-  
eras, while you buy  
only one!!
- Two built-in Flash Ter-  
minals, Regular and  
Strobe!

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CARRYING CASE	12.00

Minifilm will allow you a minimum of \$10.00  
for your old Kine Exakta camera toward the  
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CHRO COMPUR  
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new snap open Ever-  
easy case with:

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with F3.5 T	
Ctd. Tessar	\$299.50
with F2.8 T	
Ctd. Tessar	\$345.00
lens	

Minifilm's Bonus Trade In Al-  
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budget payment plan will make  
the new 1952 Rolleis easily  
available for you now.

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CITOR Model II JEN FLASHGUN FOR  
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Case	385.00	279.00	240.00	Medalist II F3.5 Ctd. Ektar			
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	280.00	199.00	175.00	Polaroid Camera	89.75	69.50	54.00
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	210.00		100.00	Argoflex E F4.5 Ctd. CC		33.50	25.00
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	297.00		150.00	Synchro		64.00	50.00
Leitz Imarrect Finder	490.00	36.50	25.00	Ciroflex B, F3.5 Ctd. Alphax		76.98	49.50
Leitz Nooky Attach.	45.50	29.50	22.00			49.50	38.00
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	175.00	109.00	80.00			64.50	50.00
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				Synchro		114.00	85.00
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Mercury II F2.7 Ctd.	27.50	20.00		Flash Synchro CC	160.00	105.00	80.00
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Case	69.50	42.50	32.00	Ctd. Synch CC		169.00	135.00
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	61.50	39.50	30.00	Ctd. Synch CC		199.00	165.00
Bolsey C Reflex F3.2 Ctd.							
	109.50	73.50	55.00	Kodak Reflex II, F3.5 Ctd.			
Retina IB, F3.5 Ctd. Xenar				CC	154.91	109.00	85.00
Synchro	82.50	58.00	45.00	3 1/4x4 1/4 Super D. Graflex			
Stered Realist Camera	162.50	109.00	90.00	F4.5 Ctd.	239.00	139.00	100.00
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Ctd.	32.00	23.00	16.00	F4.7 Ctd. Flash Kalart			
Kodak Pony 135, F4.5				Rldr. & Acc.	324.75	199.00	165.00
	36.75	25.00	18.00	4x5 Pacemaker Crown Graphic F4.7			
Kine Exakta I, F3.5 Tessar	89.50	75.00		Ctd., Flash, Kalart Rldr.			
Kine Exakta V, F2 Biotar "T"				& Access.	279.75	169.50	145.00
Ctd. Lens	313.75	219.50	165.00	2 1/4x3 1/4 Ann. Speed Graphic F4.5			
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				8mm Revere 88, F2.5			
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• Flashgun  
• F.P.A. 3 C.F.H. Shade and Filters  
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• Blower Coated Slide File for 200 Slides

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209 CL F6.3 (up to 2 1/4 x 3 1/4).....	59.50	35.00	25.00
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Dozer Enlargers (Cold Light or Condensers)			
Versatile II F4.5 up to 3 1/4 x 1 1/4 F1.5.....	109.50	69.50	50.00
Versatile I F4.5 up to 2 1/4 x 3 1/4.....	139.50	89.50	65.00
Versatile Prof F1.5 up to 4x5.....	189.50	119.50	90.00
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B1 up to 2 1/4 x 3 1/4.....	116.08	77.50	55.00
B3 Autofocus up to 2 1/4 x 3 1/4.....	175.35	114.50	85.00
D11 up to 4x5.....	186.58	119.50	90.00
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**SAVE \$46.37!**

### BRAND NEW 1951 4x5 PRESS CAMERA!

Famous Busch Pressman w/127mm ctd. F4.7 Raptar, in Synchro Rapax shutter.

Reg. \$168.87

**YOUR COST: \$122.50 COMPLETE**



Optical Finder \$8.95, Film Pack Adapter \$9.85  
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Mail Orders Promptly Filled, Paid or C.O.D.  
10B New York. Note: On C.O.D. kindly include a 10% Deposit on Order.

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Price subject to change

### KODAK AUTOMATIC Retina IIA CAMERA (Indistinguishable from New)



• Built in Synchro  
• Compur Rapid Shutter  
• Cpld. Rfdr.  
• Automatic Shutter  
• Cocking Device  
• F2 Cld. Schneider Xenon Lens.

**ONLY \$119.00**

Carrying case.....\$9.00  
RETINA IIB CAMERA w/F2 Cld. Xenon lens

WHILE THEY LAST

**\$104.00**

Carrying case.....\$9.00

Reg. \$100.45

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F3.2 Cld. E. R. Case, Flashgun, Sunshade & 3 Filters.

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It's Expensive to Guess! Enjoy perfect Negatives and save on Film. (NO WASTE)

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GE PRI METER, Reg. \$32.50...\$19.95

GE DW68 METER, Reg. \$24.95...\$14.95

**PRESS OWNERS! IT'S HERE!!**

Made by Graflex  
**POLAROID LAND BACK**  
For All 4x5 Graphics

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Uses Standard Polaroid Land Film.

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Brand New 8mm KODAK Movie Camera (Latest Model) with fine F2.7 ctd. Ektenon lens, simplified sprocketless loading, easy-to-sight viewfinder, PLUS a Like New 8mm Keystone Proj, 500 Watt Lamp.

**SPECIAL**

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Get a High Speed Electronic Flashgun To Fit YOUR Camera!!

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16mm Auricon Cine Voice Camera. Top Quality precision made, with shockproof Galvanometer. Provides full "Professional Type" sound movies.

16mm Auricon Cine Voice Camera COMPLETE with F1.9 Ctd. lens.

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1952 Date Fully Guaranteed  
Speed 50. ASA-127-120-620-116-616.

**10 ROLLS FOR 1.95**

30 for 5.50 50 for 8.75

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A fine grain roll film with a wide range latitude. Use it indoors or outdoors with equally good results. This factory fresh fine grain film is manufactured by one of the leading firms in the U.S. 1952 dating. Money back guarantee if you are not completely satisfied.

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Make your own Personalized Xmas Cards.

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25 sheets paper and 25 envelopes...1.05  
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Price.....

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Ship Equip. C.O.D. for balance due.....

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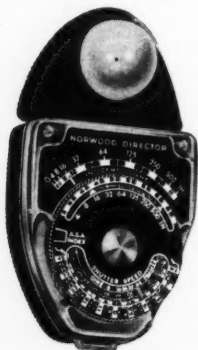
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Enclosed is Time Payment Deposit & Information.

Include Postage. Overpayment shall be credited to your account.



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## It Pays For Itself!

When you purchase an exposure meter you do so to insure yourself of perfect pictures—pictures you may have the opportunity of shooting just once. The **NORWOOD DIRECTOR** has proven itself the most exact and accurate method of determining correct exposure.

The **NORWOOD DIRECTOR** is unique among exposure meters. It is a patented instrument working on a principle of incident light. It reads the light falling on the subject, and it is the only meter made that can accurately read this light. The advantages of incident light are too numerous to mention—suffice it to say that you take one reading for your subject and get the one perfect exposure every time.

Ever stop to think why, with an ordinary meter, you will get two entirely different and exactly opposite readings for one subject? Stand a girl in a white dress in front of a dark green building. With an ordinary meter, the reading would be extremely low. If the situation were reversed—white building and dark green dress—the reading would be very high. Why? The correct exposure would be the same for both.

Only the **NORWOOD DIRECTOR** would give you this one perfect exposure in both cases. Exposure is not determined by the area or amount of one color over another color... on this we all agree. While other meters are influenced by such totally distracting and unimportant factors, the **NORWOOD DIRECTOR** determines correct exposure by accurately measuring the light falling on the subject, not misleading reflected light, and does it with the three-dimensional **PHOTOSPHERE\***, the secret of proper incident light measurement.

The **NORWOOD DIRECTOR** is in great demand both by our Armed Forces and professional and amateur photographers. If you have to wait, please be patient. Your Dealer will fill your order as quickly as possible. The film you save by using the **NORWOOD DIRECTOR** will more than make up for the short wait you may have in obtaining this meter. Priced at only \$35.00 (incl. F.E.T.) with the **PHOTOSPHERE\*** and including the Grid and Disc accessories. At your Dealer's, or write for free literature.

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# the last word

letters from  
our readers

## Synthetic Whirlpool

Sirs:

This late afternoon shot of my wife was made with a 4x5 Speed Graphic camera by the existing light. Using



Panchro Press Type B film, I was able to get the shadows I wanted with an exposure of 1/100 sec. at f/16. Thanks to a little trick I had read about in your magazine, the composition of the picture was improved by tossing a stone into the water for a whirlpool effect just before snapping the shutter.

Danny Sanelli Bensenville, Ill.

## Nothing New!

Sirs:

I was interested in your article "How Henle Develops Roll Film" and your comments on same under "Coffee Break" in the Oct. issue. 35 years ago I was developing 2 to 600 roll films daily, putting as many as 30 to 40 rolls at a time in a large enamelled hotel "kitchen tray". How many years before my time this was being done I don't know. It seems to me you were a little late in christening this "Unique Technique"!

John Cholerton

Phila., Pa.

## Nice (France) Silhouette

Sirs:

This, one of my favorite pictures, was made in Nice, France, at 6:30 p.m.



Using a shutter speed of 1/100 sec. at f/8 (Plus-X film) I obtained a normal negative which lent itself to over exposure and over development during enlargement so as to obtain what I think is a rather dramatic silhouette effect.

John Shimberg Rochester, New York

## They Both Excel

Sirs:

I found the Munkacsi versus Gowland articles on "Cheesecake" (Aug. 1951 issue) quite interesting, but the letters in the "Last Word" column afterwards were even more interesting. In my opinion, the tastes of Gowland and Munkacsi vary in the extreme—but the thing that surprises me is that so many readers felt they had to side in with either one or the other of these men. Actually, the whole thing boils down to the fact that each of them does an excellent job of portraying a woman as a woman!

John Elsworth Ann Arbor, Mich.

## Natural Light Portraits

Sirs:

This is one of several prints made after reading your article entitled



"Portraits By Window Light" (Sept. 1951 issue). The thing that pleases me most about this type of photography is the soft, natural quality of the light. The next time I try it I think I may use one photo flood for fill-in light providing I can keep it subdued so it will not destroy the beauty of the natural light.

Harold Schenke

Bronx 60, N. Y.

• One way to avoid destroying natural light when you use artificial "fill-in" illumination is to bounce the fill light off a wall or a piece of white cardboard instead of aiming it directly at your subject.—Ed.

## M. Daguerre (see page 74)

Sirs:

I beg to bring to your notice the serious harm likely to come from the increasing popularity of photography. Since Mr. Talbot and M. Daguerre perfected their processes for fixing a living image on paper a few years ago, there has been an alarming increase in the popularity of this unnatural pastime. The stage has now been reached when permanent damage is likely to be inflicted not only on painting, engraving, and the arts in general, but upon

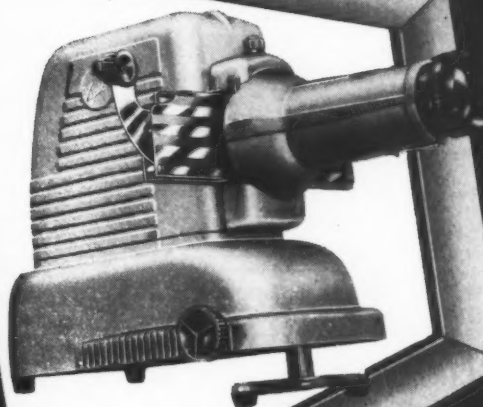
(Continued on page 14)



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PROJECTOR  
CARRIES A  
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MODEL V-33L

And you get these **EXCLUSIVE** added features, too!

- **"LIGHT-MULTIPLIER"** optical system adds more brilliance to the rated capacity of the lamp.
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- Each condenser lens separately marked and mounted in an individual die cast holder. Easily removed for "jiffy" cleaning.

Your most highly-prized slides are only as good as the way in which they are shown to your audience. Viewlex brings **ALL** the beauty of your slides to the screen — clear, brilliant and **LIFELIKE!** Sharp right out to the edges without blur or fuzz.

No other projector equals its matchless performance. You can prove it for yourself. Just ask your dealer to demonstrate it for you with some of your own slides and compare it with

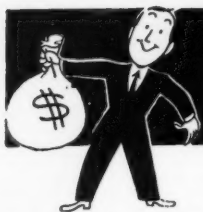
any similar projector. You'll see, at once, how it "outshines" all others. Notice how easy it is to operate — and how cool it remains even after long periods of use!

Once you've done that you'll be familiar with the superior performance of Viewlex projectors — and when you discover that its price is no higher than ordinary projectors — how can you help but choose Viewlex?

*Write for FREE illustrated brochure V3 describing this projector in detail.*

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Fast action—news shots in sequence—sports—weddings—industrial sequences. Holds 6 sheets of black and white or color film or both for rapid fire shooting. Handy automatic counter (no ruby window).

2 1/4 x 3 1/4 ..... \$16.95  
4 x 5 ..... 24.95

**NEW! 4x5 GRAFLEX Grafmatic**  
For Graflex & Graphics with Graflex back..... **\$26.80**

## SPECIAL "SWAP" OFFER!

2 1/4 x 3 1/4 Grafmatic for 3—2 1/4 x 3 1/4 cut film holders and..... **\$12.95**  
4 x 5 Grafmatic for 3—4x5 cut film holders and..... **17.95**  
4 x 5 Graflex Grafmatic for 3—4x5 Graflex holders..... **19.95**

Holders must be in good condition

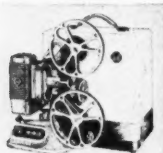
## Complete, Brand-New 4x5 PACEMAKER GRAPHIC OUTFIT

In response to frequent requests, we again offer this terrific VALUE!!!

4x5 Pacemaker Crown Graphic, latest model, Ektalite Field Lens & Graflok back, f4.7 ctd. EKTAR lens..... **\$182.50**  
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Grafite Flash w/solenoid Reg. **43.10**  
6 double cut-film holders Reg. **27.90**  
Carrying case for entire outfit Reg. **13.75**  
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**3.15**

**SPECIAL \$280.10**

Same as above with Speed Graphic..... **\$25.10**  
**ABOVE ACCESSORIES AVAILABLE SEPARATELY AT SAME PRICE!! NO DEALERS PLEASE!**



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Flexette Reflex, f4.5 Hugo Meyer lens in Frontor II shutter to 1/50, self-timer built in.....	24.50
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Leather everready case.....	7.50
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Zeiss Super Ikonta A, f3.5 ctd. Tessar in synchro compur rapid, coupled R.F. latest model.....	95.00
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Anso Automatic reflex, f3.5 ctd. lens in 1/400 shutter.....	99.00
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35mm Cee-Ay, f4.5 ctd. Wollensak lens synchro shutter, cpid. R.F.....	29.50
620 Kodak Tourist "800", new synchro shutter to 1/800, f4.5 coated lens, a real buy at only.....	69.50
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4x5 Anniversary Speed Graphic w/135mm f4.5 Zeiss Tessar, compur, Meyer R.F. & Sol tripper.....	129.50
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3 1/4 x 4 1/4 Pacemaker Crown Graphic, coated f4.7 Optar in Graphex X, Kalarit R.F., Heiland flashgun.....	169.00
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4x5 Pacemaker Speed Graphic, f4.7 Ektar in Supermatic X, Kalarit R.F., and Graflex flashgun.....	195.00
35mm Kodak Retina I, chrome model, w/f3.5 Ektar lens, case.....	37.50
Kine Exakta II, new f2 ctd. Schneider Xenon lens.....	149.00
9x12 Linhof Technika, 150mm (6") f4.5 ctd. Xenar in synchro compur, Hugo Meyer R.F., 6 cut film holders.....	149.00
Super Ikonta BX, latest model, coated f2.8 Tessar, synchro shutter, ASA exposure meter, Rf in feet.....	225.00
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Perflex 55, coupled Rf., 1/1000 speed—with f2.8 lens & case.....	44.50
with f3.5 lens & case.....	34.50
2 1/4 x 2 1/4 Argoflex E, f4.5 lens, alphas shutter 1/200, case.....	34.50
2 1/4 x 3 1/4 Busch Pressman, f4.5 ctd. Wollensak Raptor in Rapax 1/400, Busch B&B flashgun with solenoid.....	104.00
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## KINE EXAKTA V



Now two cameras in one with interchangeable waist-level and eye-level viewfinders!!!

Supplied with waist-level finder and:  
f2.8 coated Zeiss Tessar..... **\$229.45**  
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40mm f4.5 Schneider Isogon..... **\$60.65**  
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All brand new coated lenses, factory built for the Kine Exakta—fit all models. Here are values that can't be beat!

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We give you a **KINE EXAKTA V** brand new

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Kine Exakta I (less lens\*) and **\$89.50**  
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Model A for 2x2 slides (35mm & bantam)

- Precision engineered
- 5" ctd. Anastigmat lens
- Helical focus
- Positive tilt lock
- Self-centering slide carrier, shutter type
- Die-cast, finished in two-tone Hammerstone

MODEL A-1—150 watts, AC-DC, convection cooled.....	\$29.75
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\$49.50 | \$57.50 | \$72.00

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Cable release—fits most cameras. **.89**  
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Kodaslide 3A Projector—150 watts, for 8mm or pantam, Reg. \$29.50—limited quantity. **\$ 22.75**  
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List \$26.95 **A "BUY" at only \$19.95**

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11 section—w/tilt head		
Open 45 1/2" closed 7 1/2"	10 1/2 oz.	15.50
10 section—w/tilt head		
Open 47 1/2" closed 8 1/2"	10 1/2 oz.	14.25
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# the last word | letters from our readers

(Continued from page 10)

industry, manners, and the home itself.

Already, I am informed, the fascinations of the photograph album have had their effect on the thousands of children who would be better employed in pit or mill; already the reputations of Landseer, Turner, and even of Martin and Westall are believed to be suffering; and I can myself vouch unhappily from my own family circle that idleness and vanity are encouraged by the constant posing for portraits, and the subsequent poring over them in unhealthy crouching attitudes. This day, alas, I have been obliged to call five of my daughters before me for reproof. A smaller point, Sir, but one to be remembered, is that the Great Exhibition to be held in Hyde Park this year is likely to suffer if photographic reproductions of its features are distributed wholesale.

I beg to subscribe myself, Sir, your obedient Servant,  
Jan. 9, 1851  
Old Vicarage,  
Shinfield, Berkshire Patrick Lawrence

• The above letter appeared in The Times (London) 100 years ago.—Ed.

• In the November issue of MODERN, David Douglas Duncan's book *This Is War!* was reviewed by John Wolbarst. In due course a copy of the article got to Tokyo where Duncan was on assignment for Life, and back came a letter, part of which is reprinted below.

... your review is the first, among the magazines, which tries to understand that book as a story. There was no other purpose. Certainly it was not intended as a photobook... photographs just happened to be the medium. And, as you pointed out, it makes no difference whether it is one hill, or another, this bend in the road, or that, one man, or his brother. It is every man who ever carried weapons in actual line combat... the combat of no glory. Yes, I'm glad that you took long enough to watch what the others tried to see in the book, then saw it your own way. Most of all I'm glad that it was my way from which you looked at it. It is a story, and as such one must read it all the way through. It's strange, you know, but I thought it was so obvious!

Dave Duncan Tokyo

### Snubs Old Sol

Sirs:

My sympathies are certainly with Richard Beattie (Sept. 1951) whom the sun jilted every time he wanted to photograph a model at the beach. I had been cancelling beach shooting dates regularly myself until I decided one day to go ahead and use whatever light existed. This *Ciro-flex* shot was made with an exposure of 1/100 sec. at f/6.3 on Super XX film. I am so well



pleased with the absence of harsh shadows that from now on I intend to shoot my pictures regardless of the fickleness of old sol.

Joseph Minardi

Chicago, Ill.

### Book On Modeling

Sirs:

I am interested in modeling as a career but there are no schools that teach a course in modeling in my vicinity. Can you recommend a book that may be of help to me?

G. Harkman

Hastings, Neb.

• The Model by Wm. Mortensen is the best book on modeling, make up, and costuming that we know of.—Ed.

• In the November issue, the editors of MODERN were pleased to present Weegee's Hollywood, eight pages of uninhibited pictures and free-wheeling prose, exactly as it came from the pen of that master of the Speed Graphic and the flashbulb. What did Weegee think about it? Here's his letter, practically unexpurgated, to Editor Jacquelyn Judge.

Dear Jackie... That was a masterful job you did on my Hollywood story... I take my hat off to you... I liked the lay out very much... I think it's the best thing about me & also the best thing that Modern Photography has done... the magazine keeps getting better & better...

Thank for sending me the proofs. also can you please send me back the WORK SHEET that I sent you that's the mimographed sheet from skid row which lists me & the other members of the cast... it's the only sheet in existence & I need it...

If you ever get tired of New York City. Jackie come out here to Hollywood & Ill make you a star...

That's about all Jackie... You are doing a wonderful job & keep it up  
WEEGEE Hollywood

(Continued on page 139)





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#### Norwood Director Exposure Meter

World's Finest — and we use this term advisedly! This is the original and only true incident light meter, with the patented 3-dimensional Photosphere. Ideal for both stills and movie; perfect for black and white; a "must" for color. Complete with Photodisk, and with Photogrid for emergency reflected light readings. \$35 Cash or \$3.50 Down.



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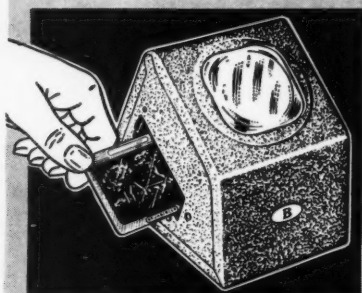
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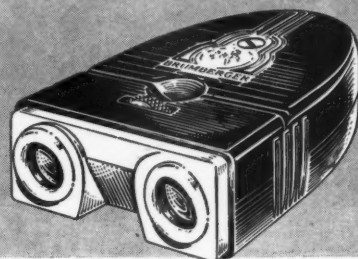
You can't misplace or damage valuable slides when they're protected in these files. All steel and portable, they contain numbered strips and master index card for instant selection. They're fool-proof, safe, handsome and inexpensive.

Item No.	Slide Size	Capacity	Cardboard	Glass	Price
#1050	2" x 2"	100	50		\$1.98
#1150	2" x 2"	300	150		\$2.95
#1125	2 1/2" x 2 1/2"	250	125		\$3.95
#1100	2 3/4" x 2 3/4"	200	100		\$3.95
#1075	3 1/4" x 4"	150	75		\$3.95

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#1166 Binders 24 sets (with extra glass)... ONLY \$4.50



## STEREO FILES

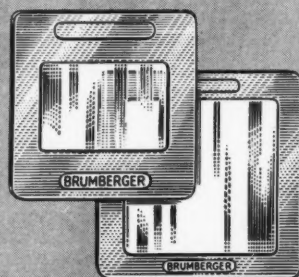
Protect your stereo slides while filing them in handy sequence. With numbered strips and master index card. Portable, spot-welded steel construction handsomely finished. Comfortable handle and snap-catches.

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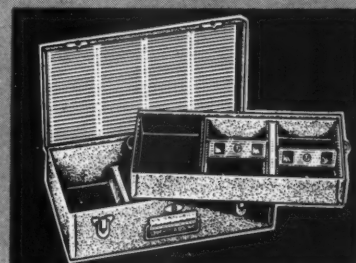
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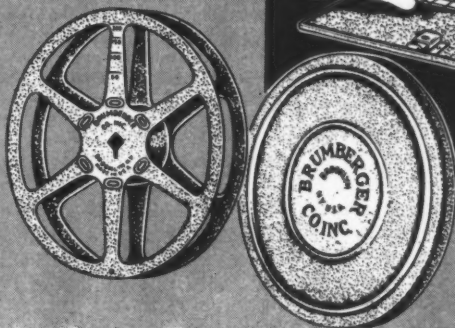
These all-steel chests double for filing as well as storage of your valuable films. Exterior and interior index cards permit orderly filing for instant selection. A touch of the tab moves the selected reel forward automatically. Recessed handle for easy carrying . . . also can be nested for compact stacking. Attractively finished!

ITEM No.	CAPACITY	PRICE
#1008	12 - 8mm. 200 ft. reels & cans.	\$6.50
#1009	12 - 8mm. 300 ft. reels & cans.	\$7.50
#1010	12 - 8mm. 400 ft. reels & cans.	\$7.95
#1016	9 - 16mm. 400 ft. reels & cans.	\$7.50

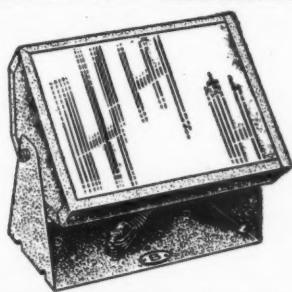
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#1020	8mm. 400 ft.	.55	.55
#1024	16mm. 200 ft.	.45	.45
#1026	16mm. 400 ft.	.55	.55



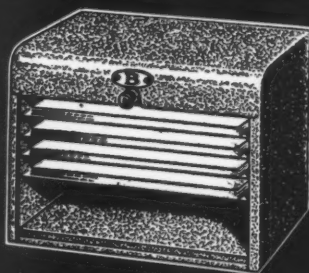
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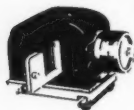
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# COFFEE BREAK with the editors

## THIS MONTH'S COVER . . .

To coin a poor pun, the kitten playing with the ribbon on this month's cover has some glass.

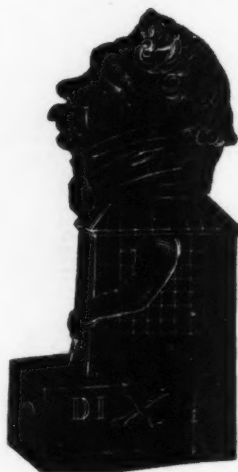
Roy Pinney is the photographer responsible for originating both the cover and the makings of the pun. Roy placed the kitten on a sheet of plate glass, stopped the Ektar lens on his 4 x 5 Super D Graflex down to f/22 and recorded the scene on Ektachrome from beneath the glass.

He used a five lamp electronic flash unit with two lamps lighting up the background, a lamp at 45 degrees for a main light, plus a fill-in lamp and a backlight lamp.

Sounds simple doesn't it? If you think it is, try shooting a picture of a kitten through a sheet of glass without causing the glass to reflect light.

## BONES, RATS AND MASTS . . .

The rather odd Alice-in-Wonderlandish drawing reproduced herewith is not a refugee from a chessboard. Rather it is a caricature of one Louis



Daguerre in Wonderland

Jacques Mandé Daguerre, artist, showman and stage designer. Also—and most important—pioneer of photography.

The inscriptions on the base of M. Daguerre require some explanation. When the French words for bones (os), rat (rat) and mast (mat) are pronounced after DI, they spell out "Diorama". The diorama, an intricate combination of reality and illusion with which Daguerre became famous originally, is described and explained by Beaumont Newhall, curator of George Eastman House, Inc., in his history of the life and work of Daguerre which begins on page 74. The second portion

of the article will appear next month.

It has always seemed odd to us that a man who had spent his life perfecting the art of illusion should be the man most responsible for giving the world photography—certainly a tool of reality.

## THE CHECK WENT THIS-A-WAY . . .

Rus Arnold, author and photographer of "They Went That-a-way," page 54, writes us concerning Mike, one of



Mike, right, enjoys modeling bonus

the models he used in his article. Seems Mike has the cancelled model fee check on the wall of his room. He confided to his mother that he would like to make some more money. "How about doing some more modeling for Rus Arnold?" she asked. "Oh, no," he was emphatic. "I don't like that kind of work. It's hard." But after some thought, he added, "it pays pweetty good though!"

## WINSTEN, PESKIN AND THE RIVER . . .

When we were looking about recently for someone who could write intelligently about exceptional movies, up popped the name of Archer Winsten, senior movie critic of the *New York Post*, and long considered one of the most thoughtful, discerning and skillful practitioners of the art of "reviewing". Seems that MODERN's Managing Editor John Wolbarst had worked alongside Winsten on the *Post* back in 1934 and the two had kept up an intermittent friendship since then. We had Mr. Winsten to lunch and he started (Continued on page 23)



JOHN WOLBARST  
Skillful practitioner Winsten





*Photo by Ruth Alexander Nichols—Exposure determined with General Electric Exposure Meter*

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precision manufacture, advanced design, compact beauty. For simplicity of operation, quality of results, it is *unmatched in its class!*

In the "under-\$100" field, the Bolsey *alone* combines 25 quality features found only in cameras selling at many times its price. Ask your dealer about newer, easier, finer photography with a Bolsey. Write for free Pocket Catalog today. Dept. M-12.



**BOLSEY  
MODEL B-2  
\$73.50**

(incl. Fed. Tax)

- F3.2 coated 44mm lens for sharper results, deeper, wider photo area
  - Internally synchronized for flash
  - Coupled rangefinder for precision focusing
  - Exclusive no-double-exposure device
  - 21 other quality features
- Carry-cas. in handsome top grain cowhide . . . . . \$7.95



*you take better pictures with a*  
**BOLSEY**  
*best buy among the better 35mm cameras*

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*Now available—helpful new Exposure Guide, useful with any camera; enclose 15¢ in stamps for handling. Dept. M-12.*

# Willoughbys

WORLD'S LARGEST CAMERA STORE EXTENDING A FULL CITY BLOCK

110 West 32nd Street • 113 West 31st Street • New York 1, N. Y. • LOnacre 4-1600

## Headquarters for Camera Gifts

Shop at Willoughbys and your Christmas shopping problems are solved! We've hundreds and hundreds of items for photo fans of all ages . . . all fully guaranteed and at ROCK-BOTTOM PRICES! Come in or mail your order and it will receive prompt attention. Here are just a few offerings from the great variety we carry.



### HUGO MEYER POCKET RANGEFINDER

A handy instrument for measuring distance  
May be mounted on the camera or held in the hand and used indoors as well as outdoors. Measures distance in feet or meters. When ordering, specify which you prefer.

**\$10.50** With Case

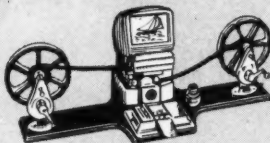
### CHRONOS Photo Electric Cell EXPOSURE METER

No more under-exposed or over-exposed negatives . . . no more missed shots . . . if the Chronos is used. It has all of these sensational features:

- FEATHER LIGHT  
Weights a mere 2 ounces.
- SHOCK-PROOF  
but very sensitive.
- HANDY  
Carry in watch pocket or shirt pocket, or wear like a wrist watch.
- SIMPLE  
Easy-to-read dial gives full information.
- INEXPENSIVE  
Rock Bottom price for a high-precision exposure meter.



**\$24.95**



### CRAIG PROJECTO- EDITOR

**Gives your present movies dramatic, new interest**

Everything is at your fingertips for fast, accurate editing. Large screen shows each frame. Editing becomes simple. Projecto-Editor, senior rewinds, senior splicer, film cement, fold-away base. For 8 or 16 M.M.

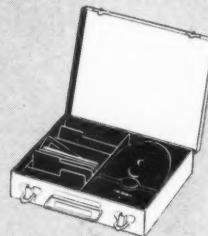
**\$94.95**

### BRUMBERGER STEREO FILE No. 1111

A portable compact carrying and storage case for stereo viewer and slides.

Holds stereo viewer, 50 metal or glass stereo mounts in 5 group compartments, or up to 125 cardboard stereo mounts.

All steel—attractive platinum grey finish. Has snap catches and carrying handle.



**\$3.95**



7 x 50 High Powered,  
Precision Constructed  
Super-Fine, Extra-Sturdy

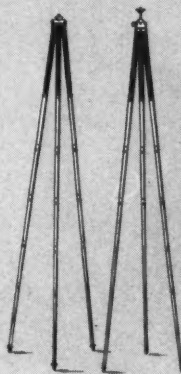
### PRISMATIC BINOCULARS

(Coated Optics)

**\$39.50** with leather case  
Plus 20% Federal Excise Tax

**BINOCULARS SIMILAR TO THESE  
SELL UP TO \$100**

As the World's Largest Camera Store, we were able to buy a quantity of these high-powered, super-fine binoculars at a very low price and are passing the savings on to you.



### Featherweight SWISSBOY TRIPODS

Compact, lightweight, easy to carry and sturdy to support

**MODEL III**

Flat base without ball and socket head. 7 sections. Featherweight . . . only 6 ounces. Measures 10½ inches when closed, 42 inches extended.

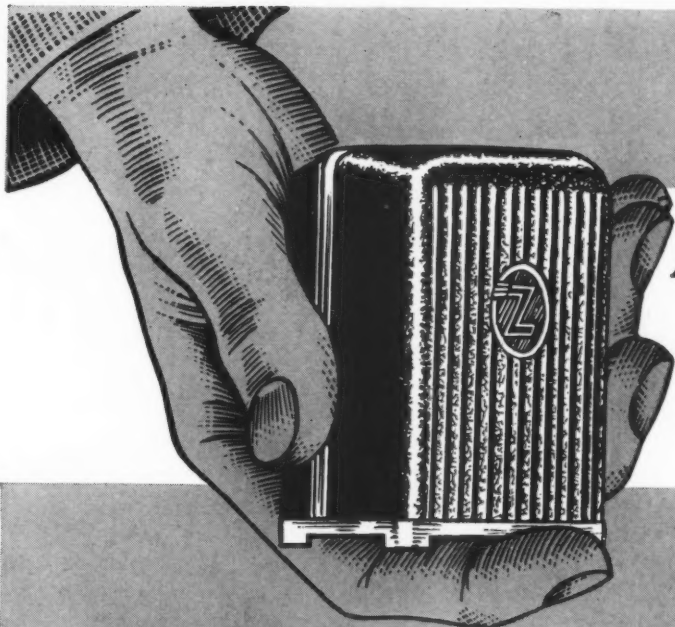
**\$9.15**

**MODEL I**

Round base with built-in ball and socket head and clamping screw. 7 sections. Weighs a mere 7 ounces. 10½ inches closed, 43½ inches extended.

**\$10.30**

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*Amazingly Small!*  
*Amazingly Powerful!*  
*It's Simply Sensational!*

THE BRAND NEW

*Baby-Zett*

The World's Smallest

MINIATURE PROJECTOR

FOR 2x2 SLIDES

\$69<sup>50</sup>

IDEAL FOR CAMERA FANS, Salesmen, Teachers, Sample Displays,  
 Demonstrators, Students, Lecturers and many others.

Here's a projector that you can hold in the palm of your hand — and it only weighs about as much as a camera . . . yet has all the power of a giant projector!

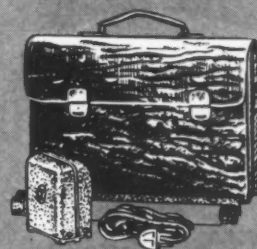
Baby-Zett will project a large image, evenly illuminated — without requiring a darkened room. Made by world-famous Voigtlander, the Baby-Zett has an anastigmatic lens F2.8/8 c.m., is sturdy, easy to carry and simple to operate.

Liberal trade-in allowance on your old projector.  
 Mail orders filled. Add postage.

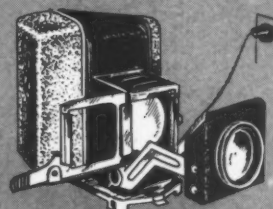
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WORLD'S LARGEST CAMERA STORE EXTENDING A FULL CITY BLOCK

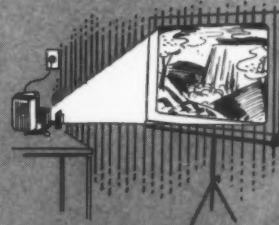
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FITS IN A BRIEFCASE  
 Size 4 1/4 x 2 3/4 x 5 1/4  
 Weighs 1 1/4 pounds



PLUGS IN ANYWHERE  
 A.C. OR D.C.



SHOWS VIVID PROJECTION  
 IN DAYLIGHT  
 due to high precision coated  
 multiple lens condenser system  
 by Voigtlander



This picture by ANSEL ADAMS is one of many he has made with the new HASSELBLAD Camera. Reflecting his rare sensitivity to nature... his precise command of the technics of photography — a picture by Adams is often no less than a photographic masterwork. And in the HASSELBLAD Camera Mr. Adams has found an instrument to match his exacting requirements.



*Masterwork*



*Master* instrument

This 2 1/4 x 2 1/4 camera by HASSELBLAD is the new Swedish "reflex" that is making photographic history. Interchangeable lenses, interchangeable roll-film magazines, automatic controls, speeds to 1/1600 second, built-in flash — these are but a few of the features that make the HASSELBLAD the master instrument of the reflex field. Whatever your interest in photography, the HASSELBLAD will make a strong bid for your approval.

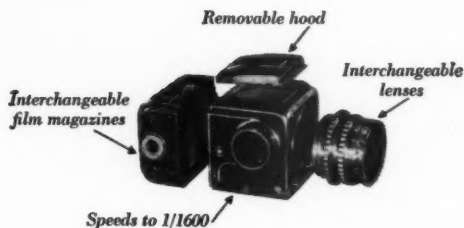
PRICES — The camera, with 80mm Kodak Ektar f/2.8 Lens and 2 1/4 x 2 1/4 roll-film magazine, \$ 548. Accessory 135 mm Kodak Ektar f/3.5 Lens, \$ 282, and 250mm (10 in.) Zeiss Opton Sonnar Lens f/4, \$ 480. Prices include Federal Tax.



Write for the descriptive HASSELBLAD booklet to

*Willoughbys*

Dept. B  
110 West 32nd Street  
New York 1, N. Y.



**HASSELBLAD** THE NEW SWEDISH REFLEX CAMERA

## COFFEE BREAK

(Continued from page 18)

ed to tell us all about the wonderful movie he'd just seen, so we scrapped all our other plans and asked him to write about it. He did—it's *The River*, on page 102, and it's fascinating.

Most of the still photographs accompanying Archer Winsten's review were made by David Peskin, usually associated with color action photography.



### What well-dressed photographers wear

Dave happened to be in India during the shooting of the movie and became fascinated with it. His cameras became a familiar sight to *The River's* technical crew and actors. As can be seen, Dave really got into the spirit of things—even to attire. When in Rome . . .

### AS OTHERS SEE US . . .

In scanning the British photographic magazines each month, we've become conscious of an American trend in photographic anecdotes. A column called "Hearsay" appearing in *Photoguide* magazine, published in London, particularly appeals to us, so we've extracted some British-American tales for you, which go something like this:

**SAFE PRESS WORK.** Some American news photographers now get their hot news pictures by sitting in front of the television screen for hours and snapping whatever they want at their leisure.

**DO YOUR PICTURES SMELL?** An American firm is now marketing blower units to de-odorize darkrooms.

**CAMERA PACKING MOMMA.** Mrs. Molly Brightwell of Texas, when asked if she had brought her guns with her to Britain, replied: "Sure I have guns, but I didn't bring them. I was only allowed 66 lbs. of baggage and I preferred to take my cameras."

**TECHNICAL TASTE.** An American photographer, Herbert C. Kahn, wrote a book telling brides what to do for three months before the wedding date. What

advice can a photographer give a bride that her mother has overlooked?

**THE PERFECT PUZZLE.** A chap fell in love with a blonde on an American magazine cover. She proved to be synthetic in the sense of being a montage, the head and body of which belonged to two separate girls. He is now undecided whether to propose to the upper or the lower half.

**ART IN SALESMANSHIP.** A U.S. camera manufacturer advertises his products under the caption, "There's a little Rembrandt in all of us." Alas, it does not say how little.

Jolly cards these Britishers. Say did you ever hear the story about the two Englishmen? Well, it goes something like this. Seems these two Englishmen . . .

### HAPPY BIRTHDAY . . .

The photograph by W. Eugene Smith which appears on pages 86 and 87 of this issue is well on its way to becoming a classic. Published first in *Life* on April 9 of this year, it was republished in that magazine's excellent series of ads discussing "What's In A Picture?" Its third appearance is here and its fourth will be in an exhibition honoring the fifteenth anniversary of *Life's* first issue—November 23, 1936.

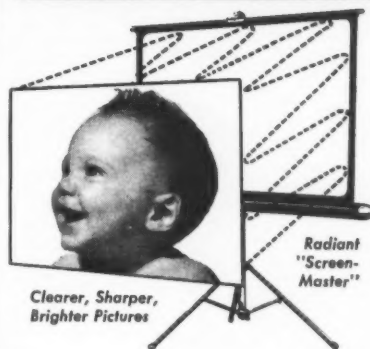
The exhibition—"Memorable Photographs by Life Photographers" chosen by Edward Steichen from the 15 years of work will first appear at the Museum of Modern Art in New York City from November 22 through December 11. Then it will go on tour to schools and colleges requesting it through the sponsorship of the Life Magazine Exhibition Department.



Smith—special fire called greatness

No magazine has ever printed as many great and near-great photographs as *Life*. One reason is that the editors, in our opinion, employ and buy from perhaps the finest group of photographers ever gathered together by (Continued on page 26)

## More Brilliant Reflection



because of Radiant's million mirror

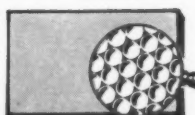
Glass-beaded screen

Radiant's exclusive process gives you millions of efficient mirrors that reflect light *powerfully* instead of absorbing it. As a result—your pictures fairly leap from the screen with startling realism, added brilliance, new clarity and depth.

A Radiant Screen means a more effective, a more deeply impressive showing always. There's a Radiant Screen for *every* need.

Send for **FREE** Sample

Ask your dealer for demonstration. Send coupon for free sample of Radiant "Million Mirror" screen fabric.



## RADIANT Projection Screens

Radiant Mfg. Corp., 1251 S. Tolman, Chicago 8, Ill.

Send me free sample of Radiant "Million Mirror" Fabric—and brochure on Radiant line.

Name

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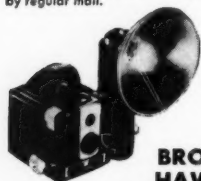
(My dealer's name is )

# STORE-WIDE SALE OF THOUSANDS OF CAMERAS, Gifts from \$1.00 to \$1,000

## Abe Cohen's Exchange

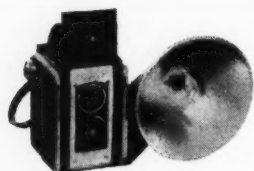
### 3 GREAT GIFT ITEMS KODAK CAMERA OUTFITS

Sent postpaid anywhere in continental U.S.A. or to any A.P.O. or F.P.O. address by regular mail.



**BROWNIE  
HAWKEYE  
FLASH OUTFIT \$13.75**  
only

Brownie Hawkeye Camera, takes 12 2 1/4 x 2 1/4 pictures in color or black and white on 620 film. Includes Kodalite Flash Holder with batteries, 8 Flash Lamps, 2 rolls V620 film, booklet and instruction manual. Packed in attractive carton.



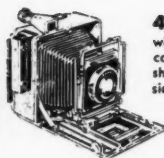
**KODAK DUOFLEX  
FLASH OUTFIT \$29.25**  
only

Kodak Duoflex II Camera, with Kodet F8 lens, takes 12 2 1/4 x 2 1/4 pictures on 620 film in black and white or color. Includes Flash Holder with batteries, 8 Flash Lamps, 2 rolls V620 film, booklet and manual.



**KODAK PONY CAMERA  
OUTFIT only \$55.00**

Includes Kodak Pony 828 Camera with F4.5 coated lens, Field Case, Flash holder and batteries, 8 Flash Lamps, 1 roll color film, 1 roll black and white. Packed in handsome simulated leather covered box.



**Brand New**  
**4 x 5 BUSCH PRESSMAN**  
with 135mm Schneider Xenar F4.7 coated lens in Flash compur rapid shutter, revolving back, double extension bellows. . . . . Reg. \$157.50

**SALE \$123.95**

**Brand New**  
**2 1/4 x 3 1/4 BUSCH PRESSMAN MODEL C**  
fitted with 105mm Schneider Xenar F4.5 coated lens in compur rapid Synchro shutter. . . . . Reg. \$141.00

**SALE \$107.50**

### SAVE ON ZEISS CAMERAS

These are latest models of world-famous cameras. Condition is like new and unconditionally guaranteed by us

**1 1/2 x 2 1/2 ZEISS SUPER IKONTA A**  
with coated Tessar F3.5 lens  
If New \$178.00

**ONLY \$105** (used)

- Coupled range finder
- Compur rapid shutter to 1/500th
- Built-in flash
- Eveready Leather case



**2 1/2 x 2 1/2 ZEISS SUPER IKONTA B**  
with coated Tessar F2.8 lens  
If New \$244.00

**ONLY \$167.50** (used)

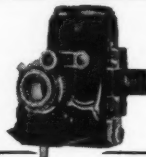
- Compur rapid shutter to 1/400th
- Coupled range finder
- Built-in flash
- Eveready Leather case



**2 1/2 x 3 3/4 ZEISS SUPER IKONTA C**  
with coated Tessar F3.5 lens  
If New \$186.00

**ONLY \$129.50** (used)

- Compur rapid shutter
- Coupled range finder
- Case extra
- Built-in flash



**Save \$45.50**  
**LATEST MODEL 2 1/4 x 3 1/4**  
**ZEISS IKONTA C**  
If New \$115.00

**SPECIAL \$69.50** (used)

- Coated Tessar F3.5 lens
- Compur rapid shutter with built-in flash

A wonderful camera for both black and white and color. Equal to new in every respect.

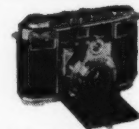


### ZEISS CONTESSA "35"

with coated Tessar F2.8 lens

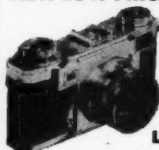
If New \$206.00

**ONLY \$134.50** (used)



- Coupled range finder
- Compur rapid shutter to 1/500th
- Built-in electric cell exposure meter
- Leather case

### NEW LOW PRICES ON CONTAX CAMERA AND LENSES



**CONTAX IIA** with T coated Sonnar F2 lens

Reg. \$405.00 **SALE \$242.50**

With T coated Sonnar F1.5 lens. Reg. \$476. . . \$285  
Eveready Leather Case. . . . . \$10.00

#### LENSES FOR THE CONTAX

	Reg.	Sale
135mm Zeiss Sonnar F4 T ctd. Telephoto in light-weight chrome mount, for all models. . . . .	\$198.00	\$109.50
35mm Zeiss T coated Biogon F2.8 wide angle, light-weight, for all models (Except Contax IIA). . . . .	234.00	102.50
85mm Zeiss Sonnar F2 T coated Telephoto in light-weight chrome mount, for all models. . . . .	289.00	139.50

### SAVE UP TO 50% from Manufacturers list price

**Save \$49.05 on Brand New**



**35mm  
CAMERA  
OUTFIT**

Mercury II Camera  
Eveready Case  
Flash Gun  
Batteries  
Flash Bulbs

Mfrs. List Price \$99.00

**SALE PRICE**

**\$49.95**

Precision built with fast F2.7 coated lens, focal plane shutter speeds to 1/1000th sec. Eight G. E. flash bulbs, flash gun with batteries.

**Save \$24**

**2 1/4 x 3 1/4 ROAMER II  
ROLL FILM CAMERA**

Mfrs. list price \$48.00

**SPECIAL**

**\$24**

- Built-in flash
- Body release
- Coated F4.5 lens
- Shutter speeds from 1/25 to 1/200th
- Uses standard 120 or 620 film



Flash cable . . . . . \$1.95  
Flashgun . . . . . 7.30  
Shutter case . . . . . 4.50



**Save \$21.05**

**New 35mm VITAR**

Mfrs. List Price \$41.00

**SPECIAL \$19.95**

- Coated F3.5 anastigmat lens
- Speeds from 1/25 to 1/200th
- Built-in exposure meter

Eveready Leather Case . . . . . \$4.95  
Flash Gun . . . . . 7.30



**Save on New 8mm**

**CINEMASTER II**

**MOVIE CAMERA**

with coated F2.5 lens

Mfrs. list price \$46.65

**SPECIAL \$35.75**

With coated F1.9 lens in focusing mount. Mfrs. list price. . . . . \$96.75

**SPECIAL \$48.38**

Leather Holster Case . . . . . \$4.95



**Save \$30.05**

**New**

**UNIVERSAL**

**P500 8mm**

**PROJECTOR**

Mfrs. List Price \$75

**SPECIAL \$44.95**

Has coated F2 projection lens with 1" focus. 500 watt lamp. Motor rewind. Accepts 200 ft. reel.



**Save \$32.50**

**35mm BUCCANEER**

**Candid Camera**

With coated F3.5 lens

Mfrs. list price \$65.00

**SPECIAL \$32.50**

- Coupled range finder
- Speeds to 1/300th
- Built-in exposure meter
- Automatic film transport and exposure counter

Flashgun . . . . . \$7.30



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## Shop Early and SAVE

Drop us a card if the item you're after isn't listed. We'll answer promptly.



### SENSATIONAL NEW KENFLEX

Twin Lens Reflex Camera

\$60 Value only **\$37<sup>50</sup>**

See the picture you'll get before you take it. Has F3.5 viewing lens and F3.5 coated picture taking lens. Shutter speeds from 1/10th to 1/200th. Built-in flash, cocking shutter, body release, depth of field scale, magnifier sturdy all-metal construction. Eveready Leather case.....\$8.00

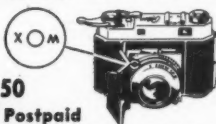


Save **\$23.45** on New  
**35mm BOLSEY OUTFIT**  
Reg. \$105.95

**COMPLETE OUTFIT \$82<sup>50</sup>**

Includes: 35mm Bolsey B2 with coated F3.2 lens, coupled range finder, built-in flash. Plus: Eveready Deluxe case, Adapter ring, lens hood, 2 filters, telephoto lens. CAMERA less accessories.....\$73.50

### SENSATIONAL NEW 1951 MODEL



**KODAK  
AUTO  
RETINA IIA**

ONLY **\$168<sup>50</sup>** Postpaid

Full Synchro (X-M)

This is the model that is imported and guaranteed by Eastman Kodak. Sold with a certificate of import bearing camera serial number and statement that it has been legally imported and customs duty paid.

With rapid film advance that automatically sets shutter, plus synchronization at ALL SHUTTER SPEEDS.

- Schneider Xenon F2 coated lens
- Compur rapid shutter with speeds to 1/500th, built-in flash
- Coupled rangefinder
- Improved automatic film counter

### SAVE ON 16mm MOVIE OUTFIT BOLEX H16 LEADER CAMERA

Turret Head, Tri Focal View  
Finder and Critical Focus Eye Cup

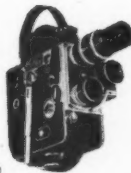
**\$244<sup>75</sup>**

### SAVE \$90.00 ON COMPLETE OUTFIT

Includes above camera PLUS  
1" Berthiot F1.9 lens in focusing mount  
17mm Wollensak Raptor F2.7 wide angle  
3" Berthiot F3.5 telephoto lens in focusing mount

Reg. \$369.50

**COMPLETE OUTFIT \$279<sup>50</sup>**



### IMPORTED BINOCULARS AND FIELD GLASSES

6 x 32 SCHUTZ-KASSEL, coated optics, central focusing.....\$75.00 **\$39.50**  
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7 x 50 SWIFT, coated binoculars..... Special **37.50**  
INCLUDES CASE AND SHOULDER STRAP All plus 10% Fed. Tax



### TRADE and SAVE New Models of the World-Famous AUTO ROLLEIFLEX & ROLLEICORD

Newest Rolleiflex gives you full flash synchronization at all shutter speeds plus new type combination back for both 35mm and 120 film.

Your old equipment brings top trade-in allowance toward the purchase of these great cameras. Drop us a card giving details on what you're after, plus information on what equipment you wish to trade.

All items shipped F.O.B. N. Y.

GREAT

Christmas

SALE

### USED LEICA CAMERAS AND LENSES

	Reg.	Sale
LEICA III C, Summarit F2 lens. L. N. ....	\$350.00	<b>\$184.50</b>
LEICA III C, coated Summarit F2 lens. L. N. ....	350.00	<b>199.50</b>
LEICA III C, coated Elmar F3.5 lens. L. N. ....	259.00	<b>149.50</b>
LEICA III C, Xenon F1.5 coated lens. L. N. ....	340.00	<b>195.00</b>
LEICA II C, coated Elmar F3.5 lens. L. N. ....	189.00	<b>109.50</b>
LEICA III A, Summar F2 lens ..... 240.00		<b>129.50</b>
LEICA III A, Elmar F3.5 lens ..... 195.00		<b>99.50</b>
LEICA III, Elmar F3.5 lens ..... 175.00		<b>87.50</b>

### LENSES FOR THE LEICA

35mm ELMAR F3.5 coated wide-angle lens. Like New .....	123.20	<b>62.50</b>
35mm SUMMARON F3.5 coated wide-angle lens. Like New .....	123.20	<b>84.50</b>
50mm ELMAR F3.5 coated lens. Like New .....	84.00	<b>49.50</b>
50mm XENON F1.5 coated lens. Like New .....	250.00	<b>115.00</b>
73mm HEKTOR F1.9 coated lens ..... 280.00		<b>105.00</b>
85mm SUMMAREX F1.5 coated lens. Like New .....	472.50	<b>345.00</b>
90mm ELMAR F4 coated, chrome. Lightweight. Like New .....	133.00	<b>84.50</b>
90mm ELMAR F4.5 coated Telephoto ..... 133.00		<b>69.50</b>
135mm ELMAR F4.5 coated Telephoto ..... 150.00		<b>69.50</b>
135mm HEKTOR F4.5 coated, Lightweight. Like New .....	175.00	<b>114.50</b>
135mm HEKTOR F4.5 coated Telephoto with Mirror Reflex Housing, L. N. ....	332.50	<b>197.50</b>

### SAVE ON NEW KODAK CAMERAS

These are discontinued models but are brand new

2 1/4 x 3 1/4 KODAK TOURIST, F6.3 lens in Flash Diomatic shutter .....	47.50	<b>37.50</b>
2 1/4 x 3 1/4 KODAK TOURIST, coated F4.5 lens in Flash Kodamatic shutter ..	71.00	<b>54.50</b>
2 1/4 x 3 1/4 KODAK TOURIST, Kodak lens, Flash Kodak shutter .....	24.50	<b>19.25</b>

### Save \$25.50 New 2 1/4 x 2 1/4 Voigtländer BABY BESSA 66

With coated Vaskar F4.5 lens in compur rapid shutter.  
Speeds from 1 sec. to 1/500th.

Formerly \$60

**SPECIAL \$34<sup>50</sup>**



### IN STOCK FOR IMMEDIATE DELIVERY

Your old equipment brings top prices toward the purchase of these great cameras.



### STEREO REALIST

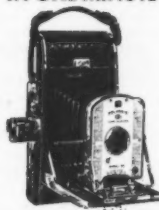
PRICE **\$162<sup>50</sup>**

Postage prepaid in cont. U.S.

Coated F3.5 lenses, carefully matched, built-in flash, shutter speeds from 1 second to 1/150, split field military type range finder, uses standard 35mm cartridges. Takes 16 pairs of stereos on a 20 exposure roll 29 on a 36 exposure roll.

Flash unit.....\$ 9.75  
The Realist Viewer.....\$19.75  
Eveready Leather case.....\$11.25

### FINISHED PICTURES IN ONE MINUTE



### POLAROID LAND CAMERA

**\$89<sup>75</sup>**

Postage prepaid in cont. U.S.

The miracle camera that gives you finished pictures in just 60 seconds.

### WONDERFUL CHRISTMAS GIFT FOR THE CAMERA OWNER NEW G. E. MASCOT EXPOSURE METER

Neatly styled, vest-pocket size meter that gives a "one answer" guide to perfect exposures

ONLY **\$16<sup>95</sup>** (postpaid)



**ABE COHEN'S EXCHANGE, INC.**  
"THE HOUSE OF PHOTOGRAPHIC VALUES"  
142 FULTON STREET • NEW YORK 7, N. Y.

For Easy... Quick...  
Accurate focusing  
USE

**Meyer-Opticraft**

QUALITY EQUIPMENT



Now  
\$30.50  
(no tax)

**HUGO MEYER**  
**Cam-Coupled Range Finder**  
on 2 1/4 x 3 1/4  
**CENTURY GRAPHIC**

"Tailor-made" to your lens to give precise synchronization at every point. Can be installed on the following cameras:

Century Graphic • Pacemaker 23, 34, 45  
Busch Pressman 2 1/4 x 3 1/4 and 4x5  
Burke & James • Meridian  
Linhoff III • Printex  
All foreign film pack cameras



**HUGO MEYER**  
**POCKET**  
**RANGE FINDER**

For any camera that has a distance scale — still or motion picture. Can be held in the hand or attached to your camera. **\$10.50 incl. tax**



**HUGO MEYER**  
**CINE LENSES**

Trioplan Telephoto Cine Lenses bring distant subjects up close.

1 1/2" f2.7 Telephoto Cine Lens for 8 mm. cameras  
**\$54.00 incl. tax**

3" f2.8 Telephoto Cine Lens for 16 mm. cameras  
**\$82.50 incl. tax**

Kino Plasmat Lens gives you extra speed for indoor movies.

1" f1.5 Kino Plasmat Lens for 16 mm. cameras  
**\$84.00 incl. tax**

At your dealer

**Meyer-Opticraft**

39 West 60th Street, New York 23, N. Y.

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**COFFEE BREAK**

(Continued from page 23)

a magazine. Another is that the general level of the photography in the magazine is very high. But most important is the fact that the editors have always made room for the exceptional talent, like that of photographer Smith. They have never yielded to the temptation to demand that every photographer work and think exactly like his fellows. In turn, the editors have received full value, for these exceptional photographers have made the magazine's pages occasionally glow with that special fire called "greatness". Needless to say, these photographers have made an important contribution to the stupendous growth of the photographic art in the 15 years since *Life's* beginning.

To *Life*, a happy birthday. And, in addition, a present to you readers in the form of the story of how one of their exceptional talents works, plus a ten-page portfolio of his photographs beginning on page 78.

**JUST DESSERTS DEPARTMENT . . .**

"That guy ought to get a medal" is a typical American expression of admiration. Unfortunately most people about whom this is said don't wind up with 'em.

So we were surprised this month to hear of a guy who ought to get a medal and who did. The "guy" is Col. George W. Goddard, aerial photography pioneer, and the medal was the 1951 Progress Medal of the Photographic Society of America.

We don't usually stick our editorial chests out and brag but we thought Col. Goddard a pretty outstanding officer ourselves after editing an aerial photography story in which he played a part. (*MODERN's* Sept. issue, "The

Camera the Enemy Hates.")

In the September Coffee Break, we said we were lucky to have brains like those of Col. Goddard around in our Air Force. Glad to hear the PSA agrees with us.

**WESTON, HONORARY FELLOW . . .**

The 1951 list of persons honored by the Photographic Society of America extends to four pages of names double-spaced. Many are unknown names. Others catch your eye—H. Lou Gibson, Axel Bahnsen, Charles Coles, Wellington Lee, Leo Pavelle, Norman C. Lip-ton, Beaumont Newhall.

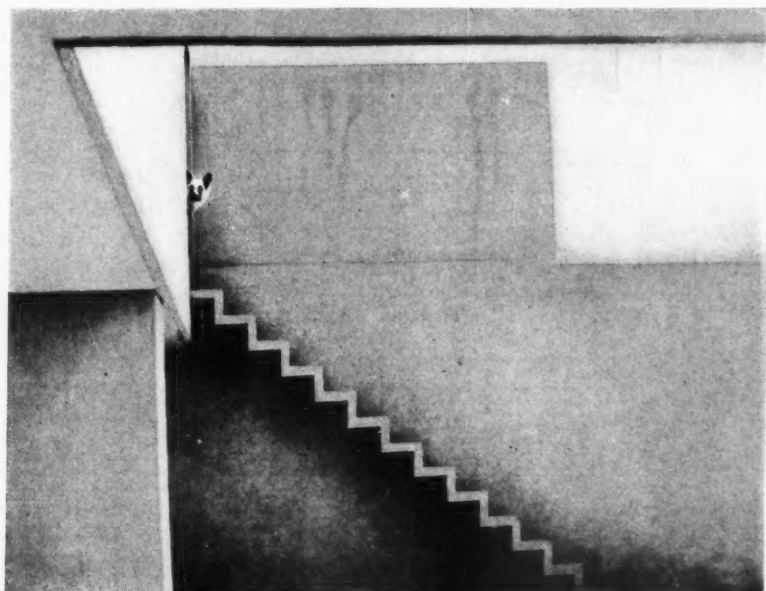
Heading the list under "Honorary Fellows" appears one name and a simple address, Edward Weston, R.F.D. 2, Carmel, Cal. Belonging to the PSA as an honorary member, a fellow or an associate is an honor to any photographer. But Edward Weston is one of those few great artists who quite transcend "belonging". We think in his case the honor should go to the PSA for having in its ranks such a great photographer.

**BASCHFULLY YOURS . . .**

'Way back last January, the author of a *MODERN* story on the photography of Peter Basch entitled "The Different Nude," wrote:

"His (Basch's) particular feeling for composition, lighting, motion, skin texture and the utilization of every bit of subject material sets his work apart." So it was with extreme interest that we dropped into Basch's one-man show at the New York Camera Club.

It's evident that Basch's sense of design, composition and subject material utilization is carried over to other than undraped subjects. Often, with little material, he turns out provocative, well composed and technically excellent work. Example: the different dog.



PETER BASCH

A provocative, well composed and technically excellent dog

PLEASE SAY YOU SAW IT IN *MODERN*

*MODERN* PHOTOGRAPHY

# planning and "know-how" that go into a successful picture by VICTOR KEPPLER



Keppler's pictures usually start with a discussion . . . how to take the photo. In this case, it was decided to use a background fire photo. Other decisions necessary—the right model, the clothes, the props.



A blowup of the fire scene was mounted on celotex board, and placed in position. Then tests were made with stand-in models to determine correct lighting, exposure and the effect.



Shooting time! Models are ready and in position. Keppler checks all details, and directs for facial expressions. SHOOT!



Keppler and his staff in the printing room, carefully checking the finished print for perfection.



COURTESY OF LIBERTY MUTUAL INSURANCE CO.

Victor Keppler was retained by an advertising agency acting for LIBERTY MUTUAL INSURANCE CO., to photograph a child evicted from her house by a fire.

Here's the finished picture . . . a photograph used to illustrate an ad in national magazines. Good photographs make ads "live" . . . and they are so very important, when the advertising space alone may run over \$20,000.

**Keppler says "Lack of Training Restricts Ability."** "Your ability to recognize which techniques to use," continues Keppler, "is the difference between success and failure. A good photographic school where you get a concentrated course, cuts down the period of apprenticeship. Successful photographers are always in training . . . and a school is the best place to start."

## LEARN BY DOING AT N.Y.I.

New York Institute of Photography provides thorough and complete training in every important phase of photography. This famous school is directed by a distinguished faculty and provides only the most up-to-date, streamlined equipment.

## LEARN BY HOME STUDY THROUGH N.Y.I.

If you cannot attend our Resident School, then develop your hidden talents through the N.Y.I. Home Study Course. It is planned to give you individual supervision, practical assignments . . . and the utmost in personalized down-to-earth instruction that is almost the equivalent of on-the-spot-training.

## N.Y.I., AMERICA'S TOP RANKING SCHOOL OFFERS:

**THE FINEST EQUIPMENT**—at your command in the most comfortable working space.

**RECOGNIZED FACULTY**—every instructor a top-ranking authority in his field.

**LEARN-BY-DOING METHOD**—you're working behind cameras from the first day you begin.

**COMPREHENSIVE COURSES**—covering Advertising • Fashion • Commercial • Portrait • News • Natural Color . . . with Still-Life, Glamorous Models.

**SUCCESSFUL GRADUATES**—some of the biggest and best names in every field of photography are high salaried employees, studio owners, globe-trotting free-lancers, movie directors, TV people, instructors, deans, photo-journalists . . . N.Y.I. graduates all!

**Success demands "know-how"  
—TRAIN AT N.Y.I.**

**America's Oldest and Largest Photographic School—  
and the Most Thorough**

**FREE N.Y.I.'s Famous Photography Book. Write today.**

## NEW YORK INSTITUTE OF PHOTOGRAPHY

Dept. "117," 10 W. 33 St., New York 1, N. Y.

42nd  
YEAR

Please send me complete information regarding

☐ Resident Training ☐ Home Study Course

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



# SPIRATONE CHRISTMAS SHOPPING GUIDE

PLAY SAFE—BUY EARLY  
ON THE AFTER-CHRISTMAS  
EXCHANGE PLAN

Only Spiratone offers you this generous plan: the answer to the eternal Christmas gift problem! Anything you buy between now and New Years can be exchanged for virtually anything else from our large stock, just as long as you write us to that effect before January 4th, 1952. Request free Exchange Certificate with your order—your assurance for complete satisfaction on Spiratone mail-order purchased gifts.

## for Leica and Contax

### Brand-new, image-erecting UNIVERSAL FINDER \$32.50

Setting and parallel correction for all lenses from 35mm to 135mm. Beautiful satin-chrome finish; accessory clip on top of finder makes possible use of additional equipment. Leather case, worth \$2.00, included at no extra charge. **Shipping Cost 50c**

### TELEPHOTO FINDER \$6.95

Chrome Finish—fits accessory clip—parallel correction—neat leather case. Available for 75mm, 85 mm, 90 mm, 135mm focal length. Should sell for twice as much. **Shipping Cost 15c**

### SELFTIMER \$2.95

Fits over Leica Release Button. Chrome Finish. Automatically retracting pin makes possible next exposure without removing selftimer. **Shipping Cost 10c**

### CABLE RELEASES FOR LEICA

11" 70c 40" \$1.50 60" \$1.95

For more exceptional buys in accessories for the Leica, see Extension Tubes, Super-Nook Close-up Device, Pocket Flash, Telephoto and Wide-angle Lenses and, of course, many other general items in this advertisement.

### Special Buy From Germany DIFFUSING DISK \$1.98

Postpaid. Adds that pictorial quality to your photographs, saves retouching on portraits. You'll discover dozens of useful applications even for the rank amateur. Ships right over camera lens.

For Ciroflex, Kodak 35, Leica, Pony, Clarus, Ikonta, Rollei, Contax, Kodak Reflex, Ikonta, Argus C3, Mercury II, Ikonta 35, Karat.

### Save \$7.00 on BRITELITE SPOT \$7.95

including bulb. Extra-large 4 1/2" Fresnel lens. Highly polished reflector. Focus adjusted with positive lock. Lamp-housing is well ventilated. Steel base is heavy though removable for use of spot on boom or tripod. Our buyers have searched long for this bargain in spotlights!

### Beam-Spot Combination \$17.90

Beam has wide low spread, extends to 7 feet above low level. Ball-bearing casters, positive locking of sliding arm. Was \$25.00. Now, while they last, complete with Britelite Spot at a \$25.00 saving! **Shipping Weight: Spot 6 lbs., Beam 35 lbs.**

### EXTENSION FLASH \$4.95

Models to Work with Almost Any Other Flash Unit

Whether you have a Holoflex, Graflex, King Sol, Newswich, Rollei, Bellows, Mercury, Argus C3, Service C.O.C. Kalart or other make gun—we have an extension flash to fit it! Yes, your gun need not have

extension outfit! 15 foot cord, built-in holder (for screw-base), 5" reflector and means of attachment to gun—all for \$4.95. Midgetbulb adapter 30c with selector. **Shipping Weight 2 lbs.**

### Save \$5.00 on SUNRAY ENLARGER \$9.95

with lens and case

Compact, portable. For negative sizes 35mm to 2 1/2 x 3 1/2. Ideal for field use. Complete with bulb, lens, negative holder, ready for use, instantly disassembled and stored in the handy carrying case. Net \$14.95. **FREE:** Test strip Makar to assure perfect exposures. A \$1.95 value. **Shipping Weight 10 lbs.**

## SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new, first class merchandise not to be confused with "seconds" or "closeouts" or inferior leather bags.

Shipping Weights of Gadget Bags are 2 lbs 2 lbs., 3 lbs., 3 lbs., 4 lbs., 4 lbs.

**SP1** Really the solution for the photographer with few accessories, yet just too many to carry around separately. The SP1's rectangular shape and lack of inside divisions give it ample storage space for a bag only 10"x12"x4". A reinforced bottom, a large foldover flap and two small side flaps assure maximum protection, for the contents. The SP1 also makes a sporty "shepherd's bag" for the young lady. Spiratone—priced at only **\$2.95**

**SP2** The SP2 is liked for its all-around versatility. Made of top-grain oil-tanned cowhide, the SP2 will be years for years of tough handling. One large, two small inside pockets, one convenient, yet not bulky, outside opening zipper pocket, rigid shape-retaining bottom, reinforced with brass studs, 8"x10"x2 1/2" dimensions make for the camera fan who likes his flaps, exposure meter, extra films accessible, yet prefers extreme compactness. Available nationally at \$10.00—a Spiratone buy at **\$5.59**

**SP3** Basically of the same overall construction as the SP2, the SP3 boasts in addition a roomy outside pocket that will hold plenty of the extras that make picture-taking real fun. Reflex Camera owners with lots of accessories will appreciate the added convenience of the SP3. Budget-priced at half of list **\$6.95**

**SP4** A jumbo-sized genuine top-grain cowhide bag of beautiful appearance. Ample in size—9"x12 1/2"x4"—for small press cameras and plenty of accessories. Zipper around top for easy accessibility at contents. Roomy inside pockets and an extra large outside pocket. An unusual opportunity for the serious amateur and professional who wants an "easy-to-get-at bag" which his friends will never suspect cost only **\$10.95**

**SP5** The latest addition to our line of leather picture dream bag for the amateur or professional, large enough for press cameras (10"x12 1/2"x5"), or for taking "both cameras" along. "Wrap-around" zipper, flashgun holder, shoulder pad. If you couldn't afford that \$30.00 bag, you won't pass up this \$17.95 bag, the SP5 at a 40% saving. **\$17.95**

Save \$20.00 on brand new

## PHOTO-FLOOD SYNCHRONIZER \$9.95

We owe you an explanation for the ridiculously low price: Present cost of materials would make a \$50.00 list price for this unit necessary, causing manufacturer who had sold thousands of Cameratrals at \$29.95, to sell us his entire stock and discontinue production. And our buyers grabbed it! But, of course, there won't be any more after this one lot is gone. Spiratone! Cameratrals makes flash-light exposures with ordinary No. 2 photo-flood bulbs, at a fraction of the cost of a flashbulb. Cameratrals can be used with any camera: instant synchronization is established through cable release socket. Built-in dimmer switch makes focusing comfortable, saves current and bulb-life. 18-foot remote control switch virtually eliminates need for selftimer, adds many possibilities to indoor picture-taking.

Virtually any camera fits into Cameratrals bracket. Outfit not only contains Cameratrals synchronizer, electrically operated cable release and remote control switch and Hi-lo switch, but also two eight foot lamp cords with sockets, making the value of the individual components alone worth as much more than our moderate price of \$9.95. **Shipping Weight 6 lbs.**

Suggestion: Two sets of 10" reflectors, clamps, No. 2 bulbs \$30.00.

## What To Give For Christmas

For details, see other parts of this advertisement. Of course, there are many other items not specifically listed and equally well suited as gifts for owners of cameras listed. If in doubt, drop us a line.

### for the owner of an ARGUS C-3

Set of Spiratone Telephoto and Wideangle lenses \$29.95—Extension Flash \$4.95—Cable Release \$1.25—Selftimer \$2.95—SP3 Gadget Bag \$6.95—Photo-flood Synchronizer \$9.95—Total \$49.00—Electronic Flash \$69.95.

### for the owner of a 4x5" GRAPHIC

Autokinet II Selftimer \$4.95—4" Extension Flash \$4.95—SP3 Gadget Bag \$6.95—Elevating Tripod \$19.95—Polarizing Filter \$2.95—Fitterbank \$11.95—Electronic Flash \$69.95.

### for the owner of a RETINA II (a, b)

Folding Pocket Gun \$8.00—Praximeter \$19.95—Selftimer \$2.95—Tripod of the Retina \$14.95—Extreme Closeup Stand \$3.95—Modern Kodak Miniature Guide \$1.95—Stereo Outfit \$9.95

### for the owner of a KINE EXAKTA

Telephoto and Wideangle lenses—Modern Exakta Guide \$1.95—Extension Flash \$4.95—Cable Release \$1.25—Selftimer \$2.95—SP3 Gadget Bag \$6.95—Photo-flood Synchronizer \$9.95—Total \$49.00—Electronic Flash \$69.95.

### for the owner of a BOLSEY B, B2, C

Set of Spiratone Telephoto and Wideangle lenses \$29.95—Extension Flash \$4.95—Cable Release \$1.25—Selftimer \$2.95—SP3 Gadget Bag \$6.95—Photo-flood Synchronizer \$9.95—Total \$49.00—Electronic Flash \$69.95.

### for the owner of an 8mm REVERE

Telephoto and Wideangle lenses—Modern Exakta Guide \$1.95—Extension Flash \$4.95—Cable Release \$1.25—Selftimer \$2.95—SP3 Gadget Bag \$6.95—Photo-flood Synchronizer \$9.95—Total \$49.00—Electronic Flash \$69.95.

## ACME LITEPAK \$6.95

including bulbs, clamp-on easel, lighting plans

Acme Junior Litepak ordinarily consists of 2 clamps, clamp-on reflector, compact carrying case with compartments. To this, we have added photo-flood bulb for reflector, 2 reflectorholders for clamps, clamp lamp case! In short, we have added what is required to make a complete, ready-to-use, outfit of this nationally advertised Litepak. **Shipping Weight 6 lbs.**

Suggested Accessory: Photo-flood stand with crossbar \$3.49

## USUALLY RUNS DOUBLE! Lumitrol Dimmer Switch \$3.00

A "must" for successful indoor photography. Avoid that tired look on your subject's face, provide longer life for photo-floods. Lumitrol has 1250 watts capacity (2 No. 2, 4 No. 1 or 1 No. 2 and 2 No. 1 photo-floods), single hi-lo switch, 10 foot cord, 4 1/2" x 3 1/2" x 1 1/2" finished and ready to use. **Shipping Weight 2 lbs.**

## THREE UNIT REFLECTOR OUTFIT \$5.49

Two aluminum 10" reflectors for #21 or #22 bulbs, one bullet reflector for #1 reflector, all three complete with swivel joint, switch, socket, clamp and cord—at a fraction of their usual cost. **Shipping Weight 3 1/2 lbs.**

Two #2 one #21 photo-flood bulbs 94c extra. Free on request with \$5.49 or \$6.49 outfit: Shutter Speed Tester.

Only Spiratone offers you this \$11.00

## PHOTO-FLOOD STAND + TWO REFLECTORS \$6.49

The Ideal Indoor Lighting Set-up

3-section metal stand extends to 68". Sturdy, braided legs with rubber tips. Stand telescopes compactly to only 2 feet. Positive locking at any desired height. 22" crossbar. Can also be used to hold screen, backgrounds. Two open-aluminum 10" reflectors (for #21 or 2 photo-floods), complete with sockets, switches, 6' cords, ball-socket swivel joints, rubber-jawed spring clamps. Can be used on crossbar or furniture. Complete outfit \$6.49

**Shipping Weight: Stand 4 lbs.; Reflectors 4 lbs.**

Suggestions: Two #2 photo-flood bulbs \$1.74

Extra clamp on bullet with bulb (for semi-spot) 1.79

Photo-flood Stand with Crossbar only 3.49

## PHOTO-FLOOD SYNCHRONIZER \$9.95

Save \$20.00 on brand new

We owe you an explanation for the ridiculously low price: Present cost of materials would make a \$50.00 list price for this unit necessary, causing manufacturer who had sold thousands of Cameratrals at \$29.95, to sell us his entire stock and discontinue production. And our buyers grabbed it! But, of course, there won't be any more after this one lot is gone. Spiratone! Cameratrals makes flash-light exposures with ordinary No. 2 photo-flood bulbs, at a fraction of the cost of a flashbulb. Cameratrals can be used with any camera: instant synchronization is established through cable release socket. Built-in dimmer switch makes focusing comfortable, saves current and bulb-life. 18-foot remote control switch virtually eliminates need for selftimer, adds many possibilities to indoor picture-taking.

Virtually any camera fits into Cameratrals bracket. Outfit not only contains Cameratrals synchronizer, electrically operated cable release and remote control switch and Hi-lo switch, but also two eight foot lamp cords with sockets, making the value of the individual components alone worth as much more than our moderate price of \$9.95. **Shipping Weight 6 lbs.**

Suggestion: Two sets of 10" reflectors, clamps, No. 2 bulbs \$30.00.

## 4x6" Contact Printer \$4.95

Costs just a few cents more than a good printing frame. Rubber-lined platen, push-button built, push-button switch, rubber foot. You save 1/3. XMAS PRESENT! **Shipping Weight 4 lbs.**

## Save 50% on Folding 2x2" POCKET VIEWER \$1.00

Only 2 1/2" x 2 1/2" x 1 1/2" when folded. Accommodates any kind of 2x2" slide, cardboard, plastic or glass. Curved diffuser screen assures even overall illumination. If you never wanted to carry the conventional, bulky viewer around, you will doubly appreciate the pocket viewer: it just needed a viewer, you certainly couldn't do better. **Shipping Cost 12c**

## Costs less than a regular Flashgun! B-C FLASHGUN \$6.95

Long battery life (a year or longer) regardless of usage—consistent synchronization—

toolproof use of several accessories—these features have made B-C flash the dream of every camera owner. Uses standard flashbulb (screw-base, Press 40, 211 etc.) or polished height-adjustable reflector, rubber lined bracket and synch cord.

For almost all cameras with built-in synchronization: Kodak, Prontor, Compur synch shutters, such as the Kodak 35, Pony, Retina IIa, B, Ciroflex D, E, F; also for the Kine Exakta, Exa, Argus C3, Bolsey B2, C.

## B-C Battery \$1.25

Midget Bulb Adapter with Elctro (enables you to use No. 25, 6.34 bulb) \$1.00 **Shipping Weight 2 lbs.**

## FOLDING POCKET FLASHGUN \$8.45

Fits Accessory Clip of Retina IIa, b, Contessa 35, Ikonta 35, Karat, Leica, etc. With Gels (Kontakt) all other German cameras with pre-synch shutters. Here you preserve the benefit of the compactness of your 35mm camera. Whoops! and the highly-polished, extremely effective reflector is inside the battery case, making complete gun a 3 1/2" long tube. Gun comes equipped with one synch cord—specify Prontor, Compur or Kodak. Extra cord \$1.00. Complete for use without accessory clip \$1.00. Leather carrying case, extra convenience and protection \$1.00. **Shipping Cost 25c**

LEICA CONTACT provides positive snap for Leica (stato model) reg. alone \$19.50, with Pocket Flashgun \$14.95.

## Portable ELECTRONIC FLASH FOR ARGUS C3 \$69.50

Guaranteed for one full year. 10,000 flashes from one bulb—first 500 shots per bulb—complete for unit.

For use only 1/2 lbs. Uses six ordinary dry cells (stato model) batteries. Efficient reflector.

For Color or Black and White. Also available for use with Bolsey B2, C; Kodak 35SR, Signet, Yashica Exakta, etc. Ciroflex; Rolleiflex; virtually all cameras with pre-synch shutters. **Shipping Weight 1 1/2 lbs.**

## FOLDING FOURLITE \$6.89

Folds right into half and into your gadget bag. Separate on-off switch. Built-in light meter. Inner and outer bulbs. Uses new 6E bulbs (not included) safe on house circuit. Lightweight metal construction. 10 ft. cord, removable handle for tripod use. For movie and still, color and black and white. **Shipping Weight 3 lbs.**

XMAS PRESENT! 10 2x2" Color Slides or 50 ft. Carmel-Hollywood Film.

## SPIRATONE TWOLITE \$2.95

Yes, it costs half of what you'd expect to pay for a neatly-inked all-metal light bag with easy-to-grip handle, camera platform, U.S. standard proved sockets, switch and cord. Use hand-held or on tripod, with movie and still cameras. Use regular reflector hood—\$2.50, the rest.

**Shipping Weight of Twolite 5 lbs.**

## FOOTSWITCH \$2.39

No need to miss up on dodging or snagging the shutter that print! Your enlarger or contact printer, plug right into the new Pioneer Footswitch. Substantially built of waterproof metal to give years of service. **Shipping Cost 30c**

PLAY SAFE—BUY EARLY

**Save up to 50% on SMOOTHCUT COVER GLASSES**

	100	300
2" x 2"	\$1.10	\$2.49
2-7/16" x 2-7/16"	1.98	4.39
2-11/16" x 2-11/16"	1.98	4.59
4" x 1-5/8" (Stereo)	1.98	4.49

**Imported All Metal SELFIMER \$2.95**

The only delayed action timer of this type which screws directly into the cable release socket. Set rate mechanism, adjustable time lapse and an automatically resetting release pin—to prevent damage to the delicate shutter mechanism. Models to fit almost every camera—please state what you have.

Selfimer for Bolex B, B2, special model, including cable release \$2.95.

Shipping Cost 10c

**Save \$11.55 on complete Famous Make 4-piece 8MM EDITING OUTFIT \$9.95**

A value like never before! Outfit contains Projection Editing Viewer, with built-in pair of revolvers, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value?

Same outfit, but with deluxe extras with makes \$10.95

**Shipping Weight 6 lbs.**

**8MM PROJECTION EDITING VIEWER**

**\$6.95** You'll more enjoy editing your movies when you use this new all-metal, electric editing viewer. It projects a clear image on the groundglass, making possible viewing from a comfortable distance.

**KMAS PRESENT** with Viewer: 50 ft. Carmel Hollywood Film

**DELUXE Automatic** Splicer, res. \$7.50...\$4.95

**DELUXE Revolver** with brakes, res. \$7.50 \$4.95

**Polish Up Your Projection with PROJECTOTROL \$3.25**

Avoid the mad scramble for the room light switch when the show is over! Plus table or floor lamp into one outlet, movie or slide projector into the other, snap switch to "projector" and off goes the house light! On the projector! 1250 watt capacity, 10 foot cord.

**Shipping Weight 2 lbs.**

**KMAS PRESENT** 10 2x2" Color Slides or 4 Movie Titles (Specify 8mm or 16mm)

**IMPORTED F:3.5 FOLDING CAMERA**

including leather everready case and rangefinder

An exclusive Spiratone Import! You have seen cameras offering much less and calling for 2, 3 and times as much! Coated f:3.5 lens—focusing from 3 feet to infinity—double action shutter with five speeds to 1/1500!—body shutter release—all metal body—optical viewfinder—necessary clip—built-in synchronization, 16 slides on 128 film, color or b&w. Size of camera closed: 6"x11"x24". Lined Everready Case with straps, along reprints a \$7.50 value. **Flashlight \$5.95. Shipping Cost 10c**

**Time Exposure & Delayed Action Now Added to Every Camera with the popular German AUTOKNIPS II \$4.95**

This most popular of all selftimers, in conjunction with cable release, adds to your camera a feature many a photographer has paid a small fortune for! It slows down from 1/2 a second to ten seconds.

Autoknips with Autoknips II: for Cable Release (for Kodak & Compur). **Shipping Cost 10c**

**Just arrived from Germany! PRAEZISA RANGE-FINDER \$3.95**

Truly, a quality instrument. Employs the superior superimposed (Leica-type) image system for easy and accurate focusing from two feet to infinity! All-metal construction, external adjustment screw, modern styling—the Praezisa range-finder costs three times as much as the fully appreciated! Specify feet or meters. Leather Case 75c additional.

**Shipping Cost 10c**

**SINGLE OPERATION FOCUSING AND READING rangefinder, shows distance inside, right next to subject! Focuses down to 20". Res. \$10.50. \$6.95**

With leather case.

**8MM REELCHEST \$2.98** All-metal, 11 partitions to hold up to six 200 foot reels in cans, without rattling. Index. Carrying Handle. **With above chest: 2 8mm 200 ft. metal reels and case. Shipping Weight 3 lbs.**

**Save 33 1/3% For All 8mm and 16mm Cameras! CINE TITLER with Six Ready-Made Titles \$4.64**

Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler. Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design; you can even shoot animated titles—an instructive, but not accompany every title.

To get right size from titles (worth \$1.50), specify 8mm or 16mm. Ship. Wgt. 4 lbs.

**SUPER-DELUXE 8MM EDITOR**

**Projection Editing Viewer \$16.95** with built-in pair of deluxe revolvers with five speeds to 1/1500!—5-piece outfit yours for only \$16.95. Ship. Wgt. 6 lbs. **KMAS PRESENT** 10 2x2" Color Slides or 4 Movie Titles (Specify 8mm or 16mm)

**IMPORTED F:3.5 FOLDING CAMERA**

including leather everready case and rangefinder

An exclusive Spiratone Import! You have seen cameras offering much less and calling for 2, 3 and times as much! Coated f:3.5 lens—focusing from 3 feet to infinity—double action shutter with five speeds to 1/1500!—body shutter release—all metal body—optical viewfinder—necessary clip—built-in synchronization, 16 slides on 128 film, color or b&w. Size of camera closed: 6"x11"x24". Lined Everready Case with straps, along reprints a \$7.50 value. **Flashlight \$5.95. Shipping Cost 10c**

**2X2 SLIDE PROJECTOR BLOWER BASE \$7.69**

BLOWER BASE. All-metal, built-in blower provides ample air circulation for your 100, 150, 200 watt 2x2 projector, prevents damage to slides makes prolonged projection more comfortable. AC only. **\$7.69** (Sbp. Wt. 6 lbs.)

**BLOWER CASE. Consists of blower-base with top and carrying handle, suitable for Kodaslide 1A, Argus PA-100, 200, Marton, Spartus, Viewlix, most other projectors less than 7" in height. (Sbp. Wt. 9 lbs.) \$9.95**

**Save 50% on 35MM STEREO OUTFIT \$9.38**

Makes any 35mm camera into a stereo camera. Camera mounts on tripod adapter, two pictures are taken, from the two positions on the adapter, resulting in a gorgeous three-dimensional view when looked at through the all-metal stereoviewer. Since you utilize the full film size your transparencies come back mounted from the processor, as always, and you merely have to attach the two corresponding views to the Stereo mounts. Outfit contains Tripod adapter with movable track, battery-operated focusing viewer and 25 Stereo mounts—all for only \$9.38. Ideal for Argus, Kodak 35, Mercury, Robot, Retina, Leica, Kine-Exakta and all other 35mm cameras. **Shipping Weight 3 lbs.**

**40" CABLE RELEASE \$1.25**

Here is your opportunity to obtain an extra long cable release for your camera—at almost one third of the usual price and for pennies more than a short release. State what camera you have when ordering. Any length, Leica model 25c extra. Other Cable Releases, for Compur and Kodak-type shutters: 4" 25c 7" 35c 10" 45c

Cable Releases, with outcords (for time exposures on B), for Compur, Kodak, Wollensak shutters: 10" 75c, 40" \$1.50, 60" \$2.50. **Shipping Cost (min.) 10c per cable release.**

**Comparable to 6c slidebinders! 2x2 Glass Slidebinders 2 1/2c**

In lots of 200 each

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Programmed Fiberglass, self-centering of slide, provision for type-on titles, dustproof, fluffproof, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for \$5.00. Sbp. Wt. 5 lbs. Sample package of 20 2x2 glass binders, postpaid 75c.

200 Singleframe (Mercury) Masks \$1.75. Masks fit 200 Square (Robot, Tenax) Masks \$1.75. glass and metal binders

**Save up to 40% on 2x2 METAL SLIDE BINDERS 6c EACH**

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-war frame. 18 for \$1.26 54 for \$3.51 126 for \$7.56 **Shipping Weight 1 lb., 2 lbs., 5 lbs.**

**Portuguese Crystal Beaded 30"x40" TRIPOD SCREEN \$8.19**

Sensational! Never before was a fine quality screen offered at so low a price. Crystal-beaded pyroxylin surface adds extra brilliance to your pictures! Screen raises and lowers on elevating rod, assures positive screen alignment. The metal can is finished in scratch-resistant hammered blue enamel. Carrying handle sets automatically for balanced carrying. The sturdy tripod is chrome-plated and has protective rubber tips. WITH OTHER MAKE SCREEN PRICES RISING, THESE LOWEST-IN-SCREEN HISTORY PRICES AND MANY VALUABLE FEATURES ADD UP TO ANOTHER UNDEBATABLE SPIRATONE VALUE.

Screen Size	8.19	Appr. Sbp. Wt.
30"x40"	8.19	10 lbs.
40"x40"	9.64	12 lbs.
37"x50"	11.89	14 lbs.
30"x50"	13.95	15 lbs.
45"x60"	17.95*	
52"x70"	20.95*	

Free with any tripod screen (please specify): 10 interesting 2x2 color slides or 8mm 100 foot carmel-Hollywood Film.

**WALL AND CEILING SCREENS**

Same construction as tripod screens, but without stands.

Screen Size	6.95	50"x50"	\$10.49
30"x40"	7.95	45"x60"	13.95*
37"x50"	9.49	52"x70"	16.95*

\*These screens are shipped by us Express (freight costs collect) within U.S.

**Closeup Photography—Simplified, Inexpensive**

**CLOSEUP LENSES for Every Camera**

Fit standard holders. Complete with simple-to-follow instructions.

**PLUS 1 (2 1/2" to 3 1/2") for portraits, baby shots. PLUS 2 (1 1/2" to 2 1/2") for head-and-shoulder shots, copying, child portraits, still lifes, photographs of the television screen. PLUS 3 (1 1/2" to 1 3/4") for copying old photographs, from books and magazines. For more or less extreme closeup work. 21.5mm 75c Series V \$1.00 Series VI \$1.25 Series VII \$1.50**

**FREE WITH ORDER FOR ALL THREE LENSES: LEATHER FILTERPOUCH** Prices of filterholders on request—state camera, lens you have.

**Shipping Cost (for 1, 2 or 3 lenses) 10c**

**Closeups with the STEREO REALIST**

are no longer impossible or complicated work, when the new STEREO-ANGLE LENS is used. Matched closeup lenses with perfectly calculated prisms assure perfection in stereo. Lenses fit standard Series V filterholders (\$2.00 a pair, from us together in Plus 1, 2 and 3—each matched set, in snapshooter case \$9.90. All three sets for \$25.95 **Shipping Cost, each set 15c, three sets 50c.**

**SUPER-NOOKY for LEICA \$16.95**

Couples rangefinder to highly corrected closeup lens and permits rapid rangefinder focusing from 2" to 20", on any Leica. **Summer Model \$10.95 Summit Model \$16.95 Universal 35mm Model, for Kinar, Summar, all telephoto and wideangle lenses having a 35mm lens diameter—\$19.95.**

**Shipping Cost 25c**

**Received from Germany! 5 PICE EXTENSION TUBE SET \$7.95**

**For KINE-EXAKTA**

Indeed the biggest bargain ever offered in Kine Exakta Extension Tubes. Consisting of three metal tubes and two adapters, this precision-made set will please the meticulous Exakta owner, yet costs less than half as much as domestic sets, less than a third as much as other metal sets of three extension tubes.

**OTHER PRECISION METAL METAL SETS OF THREE EXTENSION TUBES \$1.00**

For Practina, for Contax II, for Practina, for Leica. **EXTRA-LONG SET** of extension tubes for Leica, 15mm, 30mm, 45mm, \$10.00. **EXTRA-LONG SET** with Kine Exakta adapters \$14.95 **Shipping Cost 20c**

**CAMERA GUIDES**

**Latest 1951 editions THE STEREO REALIST GUIDE** the simplest and most understandable terms for the beginner, an invaluable guide for the professional. By Tydings **\$1.95**

**MODERN KODAK 35MM GUIDE** Created for owners of Kodak 35, Signet, Pony, Bantam and Retina cameras. Shows the way to successful closeup photography from beginning to advanced stages. By Tydings **\$1.95**

**THE EXAKTA GUIDE** The most up-to-date book on Exakta I, II, V and Exa photography, with a storehouse of useful information and charts. By Abel and Tydings **\$1.95**

**EXTREME CLOSEUP STAND \$3.95**

Makes closeups of delicate, flammable flowers, insects or any other small object with the simplicity of a snapshot of your child! Your camera—any 35mm. 2 1/2" x 2 1/2" x 3 1/2" camera—is automatically centered, no focusing necessary, no need to watch parallax. Doctors, dentists, botanists, stamp and coin collectors waited for this accessory! Legs are removable for pocket-size storage. **Shipping Cost 15c**

**Rangefinder-coupled PROXIMETER for RETINA II \$19.95**

Perfect "snapshooting" down to 10"! Automatic rangefinder-coupled, parallax-correction makes portraits, clinical work, copying, scientific picture-taking down to 10"! foolproof! Doctors, dentists, botanists—the Proximeter was designed for you! Associate it with a Xenon or Heligon lens of all Retina II models. Model I for 20" to 200" in stereo; for 20" to 13"; both devices coupled permit shooting to 10". Models I and II (order together) \$27.95 **Shipping Cost 25c each**

**Parallax-Correcting Close-Up Sets**

**REFLEX CAMERAS**

PLUS 1 SET \$3.95 PLUS 2 SET \$4.95 PLUS 3 SET \$5.95

Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only Spiratone offers these, extremely useful, in fact indispensable sets, at a fraction of the usual cost—very unusual! See guaranteed. A SIMILAR IMPORTED SET FOR THE ROLEX REFLEX COSTS \$22.00! Ideal for portraits, copying, clinical work and child photography.

Lenses at standard filterholders—specify if you have Ser. V or VI. Parallax-correcting lens requires Series V holder for viewing lens, available from us. For Kodak Reflex, Circleflex, Ikonflex \$1.00; for Rollei bayonet f:3.5 f:1.75; for Rollei Argus f:2.8 f:2.8; for Argus Reflex, Uss (costs) \$1.40. **Shipping Cost, ea. set 10c**

**Save \$8.00 On Latest Deluxe Chrome**

**PATROL Photo Electric EXPOSURE METER**

**\$8.95** Shipping Cost, 25c

list \$18.00

You can wear it on your wrist... leaves BOTH hands free. It's light, it's small. For color, black and white. Direct reading ASA scale.

**20x40x60 POCKET MICROSCOPE \$2.95**

Unusually high clarity, powerful, low-magnification, instant look. An exceptional value for an equally superb instrument. Ship. Cost 10c.

Imported, coated 4x. **POCKET TELESCOPE \$1.95**

Compact, shows everything well, constructed. Eyepiece, objective, mounting system, in satin-finish mount. Ship. Cost 10c.

**TOP VALUES**



**10-section POCKET TRIPOD**  
with Tilt-top  
**\$11.95**

Folds down to 7" and right into your pocket! Miss that shot, because you left the heavy tripod home? No, you don't—get with the pocket tripod! 10 sections extend to 45" sturdy support 35mm and light 2 1/2 x 2 1/2 and 2 1/2 x 3 1/2 cameras. Miniature tilt-top permits 90 degree tilt. Rubber tips, leg stops for added sturdiness. Weight: 15 oz. Shipping Weight 2 lbs.

**TRIPOD of the MONTH**  
with Spiratone  
**\$6.95**

Six-section brass, beautiful chrome finish. Extends to 54" telescopes to 15 1/2". Ideal for 35mm cameras. Max. small folding cameras. Single motion panning and tilting action, locked by simple turn of handle. You'll agree this outfit should sell for double! Shipping Weight 4 lbs.

**ECONOMY SPECIAL:**  
Two-section brass tripod, extends to 45", with Spiratone Panhead alone \$1.59. Shipping Weight 4 lbs. **\$4.49**

**WALNUT TRIPOD**  
**\$5.79**

A real government surplus bargain! Brass fittings, three sections, extra sturdy. Disassembles into a 15 1/2" package. Suitable for the lightest and heaviest cameras, but particularly for reflex cameras.

**SAVE 50% ON DELUXE CRAIG PAN & TILT TOP \$8.75**

No advanced amateur or professional will want to miss this buy! Famous Craig-Thalhammer tripod head is calibrated in degrees of rotation—has "instant-on plus" 2 1/2" in diameter—extra long handle for guiding camera and locking tilting action. Reg. \$17.50. Ship. Weight 3 lbs.

**PROFESSIONAL COMBINATION OFFER:** Walnut Tripod and Craig Pan & Tilt Top, both at 1/3 less than the value of the Craig alone. **\$11.67**

Shipping Weight, Tripod 6 lbs., Combination 8 lbs.

**TRIPOD with ELEVATING ACTION**  
with Panhead  
**\$15.95**

The feature you always wanted but could not afford! Raise camera as high as 60" above floor level by turning handle and lock positively where desired. Single action panning and tilting lock, extra lock for movie panning! While suited for 35mm and other miniature cameras, owners of small press and of heavy movie cameras will particularly appreciate the versatility of this 4 lb. tripod! Shipping Weight 5 lbs.

**WALKING STICK TRIPOD**  
with Panhead and 40" Cable Release  
**\$6.51**

You'll love that ideal walking stick instantly converts into rigid tripod—and we do mean rigid! Its non-sectional construction eliminates usual causes for weakness, makes for rock-steady operation on hilliest ground. Legs interlock. Remove rubber ferrule from bottom, unscrew carrying-knob and you are ready. Available in 42" or 48" height—state preference (36" on special request). Shipping Weight 3 lbs. Walking Stick Tripod alone, reg. \$9.05—\$4.42.

Save 50% on Famous Make  
**3-in-1 SAFELIGHT**  
**\$5.43**

Rotate to red, yellow-green (enlarging, contact) or green (pan) without removing filters. Directional light permits 360 degree rotation. 48" ea. Cool operation. Complete with bulb, cord, switch, mounting bracket—truly a professional safelight (original flat price \$14.95) for as little as a single-filter amateur unit. Shipping Weight 2 lbs. XMAS PRESENT Negative Album worth \$1.50.

Adjustable  
**DEVELOPING TANK**  
**\$1.49**

for 35mm, 828, 127, 620, 116, 616

Simple bayonet lock for different size adjustments. Vents for quick changing of fluids. Adjusting rod, other operations in daylight. Easily worth double! Shipping Weight 2 lbs. XMAS PRESENT Acid-resistant funnel.

**10 PIECE RETOUCHING KIT**  
**\$1.98**

for Negatives and Print Retouching

Two fine spotting brushes, etching knife, opaque, black and sepia inks, a retouching medium, a set of pencils, red India ink (for intensification) and a 350 Camera Booklet on Retouching—all in one kit for \$1.98! Shipping Weight 2 lbs.

Save \$2.20 on the most popular Focusing Device for Enlargers  
**SEESHARP**  
**\$1.00** postpaid

Spiratone Value Reproduction exact focus that is an easel, is far brighter, brilliantly magnified, makes critical focusing of normal negatives, positive, of dense negative or at a great magnification simple! Reg. \$3.20.

**2x2 SLIDE PROJ.**  
incl. Dual Slidecarrier, Slideholder and 40x40 SCREEN  
**\$18.95**

Here is an unusual value! A 100 watt 2x2 slide projector, metal construction, special concentrating condenser, PLUS a 100 slide capacity film, color, corrected 4" (35.5 mm), PLUS a 30x40 headed tripod screen complete with tripod—all for only \$18.95.

**20 full color Walt Disney slides.** Shipping Weight 5 lbs. and 11 lbs. Suggestion: PROJECTOR BASE, makes possible use of 150 watt bulb—\$7.00.

**SPIRATONE VALUES CAN'T BE BEAT!**

**POLARIZING FILTER \$2.49**

Series V

21.5mm, 25mm \$2.00—Ser. VI \$2.98—Ser. VII \$3.98

The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscochrome and all black and white films. Fits standard filterholders.

Formerly, you had to pay \$6.75 for a Series VI \$5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!

Polarizing filters are delivered in leather-like snap-button compartment cases at no additional cost.

Save up to 60% in  
**GIGANTIC SALE IN OPTICAL GLASS FILTERS AND CLOSEUP LENSES**

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, type A or Photoflood conversion, UV16, UV17, Plus 1 (20" to 38"), Plus 2 (13" to 20"), Plus 3 (10" to 13"). New filter: B1D, for use with indoor color and flash!

Shipping Cost for one to six filters: 10c.

Ser. V ea. \$1.00 Ser. VI ea. \$1.25 Ser. VII ea. \$1.50

**FREE** on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly \$1.50 (Ser. VI), \$1.25 (Ser. V).

**FILTER BANK \$3.95**

The answer to the photographer's dream! Genuine leather, can't scratch or break. Doesn't fill up gadget bag, but fits right on carrying strap. Shade, adapters, filters are instantly accessible, yet well protected. Accommodates standard shade, four filters and two adapters, or shade and eight filters. Was made to sell for Spiratone reduced to compete with filter containers made of much shatter-prone materials. Series V \$3.95—Series VI \$4.49—Series VII \$4.98 Shipping Cost 25c.

**SLIDEFILES and PROJECTOR Cases at Terrific Savings**

G. = capacity G. = 2x2 rediments  
G. = 2x2 glass bladders

S-100 A neat compact slidefile with index and clasp. Available slotted, G. up to 300 r., or 100 p., or for group (specify slots or group). **\$2.69**

S-300 leatherette-covered plywood, door for dustproof storage, carrying handle. Not only a practical slidefile, but really a "piece of furniture." Three drawers, available slotted, G. up to 900 r., or 300 p., or for group. G. up to 1080 r., or 450 p. Worth almost double capacity slots or group. **\$6.95**

S-400 Same as S-300, but with four drawers, thus giving 33 1/3% more storage space (specify slots or group). **\$8.69**

S-600 A slide cabinet for maximum accessibility and greatest possible capacity. Slotted drawers held up to 1800 r. or 600 p. Several can be stored on top of each other. If you own or expect to own a large number of slides, the S-600 is your most economical answer. **\$13.95**

**PROJECTOR CASE.** A two-tone leatherette-covered plywood case of beautiful appearance, with built-in slide drawer (G. up to 300 r., or 100 p.). Accommodates Argus PA100, 200, Kodastides 1A, 2A, Merit, Marston, Spartes and Vokar projectors. Yours for the price of a regular case and at **\$5.00** a 45% saving.

Shipping Weights, in sequence of listing, 3 lbs., 4 lbs., 5 lbs., 9 lbs., 5 lbs.

Black and White  
**35mm FINE GRAIN SERVICES**

Spiratone 35mm services are used all over the world. They combine extreme economy with expert workmanship and the use of the best materials. All enlarged prints are made on popular Velour Black, with each negative individually exposed on the proper contrast paper.

Prices below include return postage

**"EXCELSIOR"**  
Ultra Fine Grain Processing and 3 1/4 x 4 1/4 glossy enlargements. 20 exposure roll **\$1.00**  
36 exposure roll \$1.58 65 exposure roll \$3.10

**"SUPERB"**  
Ultra Fine Grain Processing and 3 1/4 x 4 1/4 doubleweight velvet enlargements. 20 exp. roll **\$1.18**  
36 exposure roll \$1.83 65 exposure roll \$3.65

**"MASKOSPOT"**  
The most highly perfected 35mm service. Ultra Fine Grain Processing and enlargements on doubleweight velvet or singleweight glossy (please specify which) paper.

36 exposure roll	3 1/4 x 4 1/4	3 1/2 x 5	4x6
20 exposure roll	2.60	3.12	3.66
	\$1.68	\$2.08	\$2.35

**"STRIPPRINTS"**  
Ultra Fine Grain Processing and printing on a continuous roll of paper. 20 exp. roll **60c**  
36 exposure roll 80c 65 exposure roll \$1.26

All services are available for doubleframe (Leica, Argus size) and singleframe (Mercury size) negatives. Robot, Temax (24mmx24mm) size negatives are enlarged to 3x3.

The cost of reprinting unexposed developed rolls is the same as that for undeveloped rolls.

**35mm B&W TRANSPARENCIES**

the most thrilling way of presenting your pictures. Printed from your 35mm film (doubleframe or singleframe) Mercury size, without changing them in any way. Projection Positives are made on an extraordinarily fine grain film with each negative INDIVIDUALLY exposed. Viewed in a small viewer or projected life-size on a screen—you'll enjoy the wide tonal range, the three-dimensional quality, the sparkling brightness which only STRAIGHTON Projection Positives can reveal in your pictures. Let us make transparencies from your old rolls, too, so you can relive those happy memories! Send us your next 35mm roll for Projection Positive Printing; there is no extra charge for ultra fine grain processing the negatives.

**PROJECTION POSITIVES ARE SURPRISINGLY INEXPENSIVE**  
FROM UNEXPOSED 35MM ROLLS 20 EXP. ROLL 65c 36 EXP. ROLL \$1.05 65 EXP. ROLL \$1.80. From strips having less than six exposures, but no shorter than 1 1/2 inches in length, or selected by frame No., each frame 10c.

**ANSCOCOLOR**

72-HOUR PROCESSING—\$1.25  
1 1/2 x 3 1/2 COLOR PRINT  
EXTRA TRANSPARENT FOR BEST RESULTS ON ANY TYPE OF SCREEN  
COMBINATION 20 FRAME ROLLS  
EXTRA FRAME PROCESSED FOR NO MORE

Complete price list of other films, glasses, black and white and color enlargements. Dept. PP.

**For Your Church, Club, School, no Better Present or Investment than a SVE 35MM STRIPFILM PROJECTOR**

**\$16.95**

Model Q, with case

100 watt projector, complete with case, bulb, 3" lens, made by the famous projector manufacturer of Visual Education Projectors. There aren't many of these projectors; go hurry! Shipping Weight 9 lbs.

**MODEL F.** Similar to Model Q, but 200 watts, \$22.95, also complete with case. Shipping Weight 9 lbs.

**35mm DAYLIGHT LOADER \$5.95**

including five cartridges

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any size and length into a standard Eastman cartridge. First few reloads already make loading pay for itself. Shipping Weight 4 lbs.

**Government Surplus 35mm BULKFILM, 100 FT.**

**Ansco Supreme \$1.98**

or Kodak Plus X

Most of it, typically packed and from refrigerated warehouse. All of this film passed our tests and is guaranteed. 100 feet make 18 36 exposure rolls, making your film cost 1/30 per negative!

**Surplus KODAK SUPER XX.** 100 feet—\$2.95.

**Fresh Safety KODAK PLUS X.** 100 feet—\$3.45.

Shipping Cost per 100' 50c

**20 Exposure Roll of Anscochrome Color Cost 1.4 Little As 60c If You Buy ANSCOLOR IN BULK**

25' \$6.19, 50' \$12.25, 100' \$22.45

**Fresh, Safety Base Emulsions,** same as in factory-packed cartridges, 235 Daylight or 234 Tungsten. Prices include 8 and metal cartridges respectively. Shipping Cost 25c, 35c, 60c

**CHRISTMAS SPECIAL**

On orders postmarked not later than Jan. 31, 1952, you may deduct 10% from the already lowest-in-history prices of ANSCOCOLOR TUNGSTEN reloads and bulkfilm

metal cartridge 35mm fully guaranteed  
**SAFETY RELOADS**

Fresh Kodak Plus X, 20 exposures, each 35c, 6 for \$2.00. Shipping Cost 25c. Fresh Kodak Plus X, 36 exposures, each 50c, 5 for \$2.00. Shipping Cost 20c.

Exclusive with Spiratone: Factory-fresh safety Anscochrome, color, Daylight or Tungsten exp. paid types each.

This film is unconditionally guaranteed to be in every respect equal to factory-packed Anscochrome film and is not to be confused with reloaded motion-picture film generally sold at a lower price. Expiration Date at least one year from date of purchase. 7 for \$10.00

**ANSCOCOLOR**

**\$1.50**

20 Postpaid exp. paid types each



## TELEPHOTO

### Spiratone 8MM FIXED FOCUS

Ideal for Rapid Telephoto Work

**\$995** 1" f:3.5 Gives 2X magnification  
**\$1395** 1 1/2" f:3.2 Gives 3X magnification  
Chrome mounts, excellent for color and b&w, D mounts

Purchase of any of the 8mm tele lenses advertised entitles you to an auxiliary wideangle to fit your normal camera lens, doubling your coverage, for only an additional **\$795**

State speed model, normal lens you have, when ordering, 8mm D mount lenses have standard threads and fit all turret and non-turret Revere, DeJure, Keystone, Franklin, and Perflex cameras, also the Kodak Retina. Adapters are available for use of these lenses on the B&H Sportster, Tri-lens, Companion, the Bolex L-8 and the Cinemaster. Adapter \$1.95.

**Spiratone** 1 1/2" F:3.2 FOCUSING **\$1695**  
**Spiratone** 1 1/2" F:1.9 FOCUSING **\$2995**

Brass mount, chrome-finished, diaphragm openings to f:22, distance settings from 3 1/2 feet to infinity. 3X linear (9 times the area) magnification. Built-in shade, in appearance, performance and construction, this lens is the greatest value ever offered! D-mount. **\$39.95**  
1 1/2" f:2.5 Focusing Telephoto, an equally good buy in its class. **\$23**

## FOR KINE EXAKTA

Save up to 28% on world-famous coated **SCHNEIDER LENSES**  
Beautiful chrome mounts—latest designs—perfect color correction

	List	Our Price
105mm f:4.5 Xenar	\$55.42	\$39.95
105 mm f:3.5 Xenar	79.05	\$59.95
135mm f:4.5 Xenar	68.75	\$49.95
150mm f:5.5 Tele Xenar	65.05	\$49.95

**90mm f:1.8 ANGÉNIEUX \$125**  
Mounts for Kine Exakta and Leica

One of the latest telephoto lenses made. For theatre and sports photography, a must! Excellent definition even at f:1.8. Deluxe Leather Case \$5.75

Save \$50.00 on **"STEINHEIL SPECIAL" for LEICA**  
**\$9995** 135mm f:4.5 or 85mm f:2.8 CULMINAR TELEPHOTO, coated, color-corrected, chrome mount, rangefinder-coupled, PLUS Image Erecting Universal Finder with case.  
Deluxe Leather Case for Lens \$5.75.

**3" F:2.9 \$34.50** A very special arrangement enables us to offer you this well-known domestic 16mm telephoto lens at the actual wholesale quantity price! To protect camera dealers selling this lens regularly, our lenses do not bear the manufacturer's name. Yet, we'll guarantee this to be THE \$37.50 lens.  
**Standard C mount for 16mm Revere, Keystone, etc.**  
**16MM TELEPHOTO WIDEANGLE SET \$64.95**  
3" f:2.9 famous Make Telephoto Lens plus 16mm f:2.8 rangefinder-coupled Telephoto Lens. **\$39.95**

all lenses listed on this page are coated and color corrected

For Color, For Black and White

**Spiratone TELEPHOTO and Wideangle Lenses**  
HAVE PROVEN A MUST FOR **35MM**

For these Cameras: Argus A2, A2F, C2, C3, C4, 21, Bantam, Bolex B, B2, C, Contessa 35, Ikenta 35, Kine Exakta f:2.8, f:3.5 Kodak 35 (RF), Mercury II, Perflex, Polaroid Land, Pony 828, 135, Praktiflex f:2.9, 3.5; Retina I, II, Signet, Vito and most other 35 MM cameras.

Set of Telephoto and Wideangle lenses in double leather case, for any of the cameras listed. **\$29.95**  
New, uniformly low prices, save you between \$5.25 and \$19.70 per lens!

Brand New Features Not Available Before

Telephoto Finder Mask, supplied free of charge with every lens, for every non-reflex 35MM camera.  
All lenses furnished with either built-in or separate filterholders (saving you \$1.25 or more per lens!)  
Interchangeability of adapters, so that one lens may often be used on several different cameras.  
Scientifically designed means of attachment of auxiliary lens to camera—every adapter expressly fitted for your camera.

\*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only—additional adapters are \$1.25 each.

**PROVEN FEATURES STILL AVAILABLE DESPITE NEW LOW PRICES:**

- Extra-hard S-coating
- Full color correction
- Free genuine leather case
- Lifetime Service Guarantee
- No change in exposure or lens opening necessary

**Wideangle Finder \$1.95**  
Attachment for non-reflex 35MM and 828 cameras.  
When ordering, be sure to state what camera and lens you have.

**FILTERS:** Your choice of medium yellow, green, orange, red, haze, type A, photofoam, UV-16, UV-17, for use with SPIRATONE lenses.  
Each filter (your selection) in leather pouch **2.49**  
Additional filters, each **.80**  
Shipping cost, for 1 lens 25c, for set of lenses 50c

**XMAS PRESENT**  
One haze filter with every auxiliary telephoto and one photofoam conversion filter with every wideangle.

**ULTRAFAST NORMAL LENSES FOR THE LEICA**  
50mm Sun f:2, a Summar-type lens ..... \$39.95  
50mm f:1.8 Angénieux ..... \$9.50  
50mm f:1.5 Schneider Xenon ..... \$49.50  
All Lenses are precision range-finder coupled

FREE articles and XMAS PRESENTS must be requested at time of purchase of item with which they are offered.

## WIDE ANGLE

40MM F:2.8 FOR LEICA \$49.95

This moderate, but ultrafast wideangle lens, made by Olympus, has a near chrome-mount, is rangefinder coupled and comes in a special deluxe leather case, complete with finder. Its definition superb at all openings.  
Other Wideangle Lenses for Leica  
35mm Leitz Summaron, lightweight mount, latest model, used, but like new, **\$87.50**  
35mm Angénieux Retofocus f:2.5, fastest 35mm wide-angle made, **\$99.50**  
XMAS PRESENT: 35mm Wideangle Finder with purchase of 35mm lens.

**40MM F:3.5 FOR KINE EXAKTA \$39.95**  
**15MM F:2.8 for 16MM \$32.95**

No denying this is the best buy in Kine Exakta wideangle lenses. Olympus, famous Japanese manufacturer, made this lens to our specifications. Chrome mount, exceedingly neat construction.  
Other Kine Exakta  
40mm f:4.5 Schneider Isopan, **\$49.95** reg. \$69.50  
35mm f:2.5 Angénieux Retofocus, covers 64° angle, **\$99.50**  
60mm f:1.9 for 8MM **\$39.95**  
An extremely wideangle at an extremely low price! Covers 4X the area of your normal camera lens.  
7mm f:2.5 for 8mm, click-stop, one of the finest lenses made—\$29.95  
Wideangle Finder attachments and finders available for all 8mm cameras—prices on request.

**40mm f:2.8 for 3 1/4 x 4 1/4, 4 x 5 cameras, covers 105° angle, yields excellent results. Compur Rapid shutter has 9 speeds from 1 second to 1/4000 and B. Reg. \$54.15. \$44.50**  
65mm f:6.8, similar to above, for 2 1/4 x 3 1/4 cm. **\$39.95** reg. \$54.25.  
These lenses are Spiratone specials. ALL TOP VALUE

## WIDEANGLE FOR 4" x 5" \$24.95

in famous make synchro shutter  
Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitz, an old-time German optical manufacturer, the f:8.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered." It covers approximately 85 degrees, and one half of the lens can be removed, converting it into a telephoto double the original focal length. The popular shutter has eight speeds and B; delayed action and built-in flash.  
Other wideangle anastigmats, same features as above:  
90mm f:6.8 for 3 1/4 x 4 1/4, 4x12cm cameras \$23.95  
120mm f:6.8 for 3 1/2 x 4 1/2 cameras \$29.95  
Shipping Cost 35c per lens.

**SUN SPECIAL for KINE EXAKTA \$69.95**  
90mm f:4 Sun Telephoto PLUS 40mm f:3.5 Olympus Wideangle — a \$110 value  
Deluxe Case for 90mm lens \$5.75  
**SUN SPECIAL for LEICA \$99.95**  
90mm f:4 Sun Telephoto PLUS 40mm f:2.8 Olympus Wideangle incl. deluxe leather case and optical finders — easily worth \$170.00

**AUXILIARY 8MM TELEPHOTO W.A. SET \$14.95**  
You get BOTH, the telephoto and the wideangle lens, for your 8mm movie camera at the unprecedented low price of \$14.95—a tiny fraction of the regular price at which thousands were (and are still being) sold. Lenses are available for all Revere, Keystone, DeJure, Franklin, Universal and many B&W cameras.  
The telephoto quadruples the size of the subject on your film, cuts effective distance right into half! The wideangle covers more than twice the area your normal lens does! Both lenses slip over or screw into your present lens, and are instantly removable. State what camera and lens you have when ordering.  
Set with focusing telephoto—\$10.95

**8MM TELEPHOTO WIDEANGLE SETS**  
By buying both telephoto and wideangle prime lenses at the same time, you can save even more than by purchasing the already exceedingly favorably priced Spiratone lenses one at a time!  
1 1/2" f:2.9 Telephoto plus 7mm f:2.5 Wideangle—\$39.95  
1 1/2" f:3.2 Telephoto plus 6mm f:1.8 Wideangle—\$7.95  
1 1/2" f:2.5 Telephoto plus 6mm f:1.9 Wideangle—\$4.95  
1 1/2" f:1.9 Telephoto plus 6mm f:1.9 Wideangle—\$9.95  
1 1/2" f:1.5 Telephoto plus 6mm f:1.9 Wideangle—\$9.95

shipping cost per lens, 75c for combinations, \$1.00

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s.

**SPIRATONE** 49 WEST 27th ST., NEW YORK 1, N. Y.  
32-34 STEINWAY ST., LONG ISLAND CITY 3, N. Y.

# PEERLESS

# Christmas Gifts



WORLD'S GREATEST SELECTION  
THE FINEST IN PHOTO EQUIPMENT...

*Savings Priced of Course!*

**BRAND NEW! - Save \$25.45!**  
**RIVAL**  
**ZOOMFINDER**  
for LEICA and CONTAX  
  
34<sup>50</sup>  
(Similar finder sells for \$9.95)  
Shpg. wt. 1 lb.  
★ Parallax Compensation  
★ Adjusts for Lenses of all Lengths from 35mm to 200mm

35mm CAMERAS		Used
	New	
ARGUS A2, f4.5, hi-in mir.		14.95
BALDINETTE f13.5 Schneider, Latest FULL-SYNCHRO M-X.	49.95	
BANTAM Kodak, f4.5		24.95
BOLSEY C, f13.2	109.50	46.50
BOLSEY B2, f13.2, RF	73.50	46.50
CONTESSA FULL M-X SYNCHRO, f12.8 Zeiss Tessar, RF	195.00	129.50
KODAK 35, f13.5, RF		39.50
PONY 125 Kodak, f14.8	36.75	27.50
PONY 828 Kodak, f14.5	32.00	22.50
RETINA Kodak, f3.5		33.50
SIONET 35 Kodak, f12.5 RF	95.00	
STEREO REALIST, f12.5, RF	162.50	109.50
VITO II, Voigt, f12.5	54.50	35.95
Average Shipping Weight 5 lbs.		

LEICA AND CONTAX		Used
	New	
LEICA IIIA, f2 Summar, RF	132.50	
LEICA IIIC, f2 Summar, RF	139.50	
LEICA III, f2.5 Elmar, RF	280.00	
LEICA III, f2.5 Summar, RF	277.50	
CONTAX II, f2 Sonnar, RF	139.50	
CONTAX III, f2 Sonnar, RF	169.50	
ACCESSORIES		
35mm f2.5 Elmar wide angle	39.50	
35mm f2.5 Summaron w. ang	132.20	79.50
90mm f14 Elmar tele, chrome	133.00	84.50
135mm f14.5 Hektor tele	175.00	109.50
IMARCT Finder 25mm-135mm	49.00	37.50
OMNICA Deluxe Case for Leica, Contax, Lenses, Accessories	60.00	
Average Shipping Weight 5 lbs.		

REFLEX CAMERAS		Used
	New	
BOLSEY C, f13.2	109.50	64.50
ARGOFLEX RF, f14.5	39.50	39.95
CIRIOFLEX B, f12.5 Alpha	76.98	44.50
CIRIOFLEX E, f12.5 Rapax	119.70	82.50
Kodak DUARFLEX, RF	22.95	14.95
Kodak REFLEX II, f12.5, case	165.00	119.50
AUTO ROLLEIFLEX, f12.8		
Tessar	335.00	229.50
AUTO ROLLEIFLEX, LATEST, twin-back, M-X Full Synch.		
f12.5 Xenar	252.50	
AUTO ROLLEIFLEX, LATEST, twin-back, M-X Full Synch.		
f12.5 Tessar	282.50	132.50
Zeiss IKOFLEX III, f2.8 Tessar		
Average Shipping Weight 6 lbs.		


**LATEST MODEL**  
**LEICA IIIC**  
f2 COATED SUMMITAR LENS  
  
185<sup>00</sup> used  
★ Coupled Rangefinder  
★ Speeds 1 second to 1/1000  
Shpg. wt. 4 lbs.

PRESS OUTFITS		Used
	New	
2 1/4x3 1/4 CENTURY GRAPHIC f14.5 Triopter	109.50	77.50
2 1/4x3 1/4 PACEMAKER SPEED f14.5 Optar, Optical Finder	241.40	179.50
4x5 SPEED GRAPHIC f4.5 RF, flash gun		119.50
4x5 Anniv. SPEED GRAPHIC f4.5 RF, flash gun		139.50
4x5 BUSCH PRESS f14.7 RF, solenoid, flash gun	250.33	139.50
4x5 Pacemaker CROWN f14.7 RF, solenoid, gun	270.23	164.50
4x5 Pacemaker SPEED f14.7 RF, solenoid, gun	315.33	198.50
Average Shipping Weight 12 lbs.		

SLIDE PROJECTORS		Used
	New	
ARGUS 2x2, 100 Watt	27.95	16.50
Goldie REFLEX 2 1/4x3 1/4, 300W	74.98	47.50
Goldie MASTER 2 1/4x3, 300W	71.75	47.50
KODASLIDE MERIT 2x2, 150W	24.50	17.50
KODASLIDE TABLE VIEWER 4X	49.50	34.95
LA BELLE AUTOMATIC 2x2	91.25	57.50
SKAN 2x2, 200W blue coated	37.50	24.50
Average Shipping Weight 10 lbs.		
EXPOSURE METERS		
CHRONOS featherweight	24.95	16.95
GE DW-48, ASA, latest	24.50	15.95
GE PB-1 Deluxe	32.50	19.75
NORWOOD DIRECTOR	35.00	24.50
WESTON II	32.50	18.95
Average Shipping Weight 3 lbs.		

ENLARGERS		Used
	New	
DeJUR Professional, 4x5, f4.5 lens, condenser	109.50	129.50
DeJUR Versatile I, up to 2 1/4x3 1/4, f4.5, condenser	139.50	89.50
DeJUR Versatile II, up to 3 1/4x5, f4.5, condenser	109.50	69.50
ELWOOD S-2, 2x7	79.40	49.95
FEDERAL 135, 2 1/4x3 1/4, f4.5, cond	55.90	39.50
FEDERAL 269, 2 1/4x3 1/4, f4.3	44.50	33.50
Kodak HOBBYIST, f6.3	49.50	37.50
AUTOMEGA B2, 2 1/4x3 1/4	175.35	
Simmons OMEGA B4, f4.5	145.98	94.50
Simmons OMEGA D2, 4x5	194.58	
OMEGA D2, 4x5, 5 1/4x7 1/4, cond	243.29	149.50
SOLAR 120, 2 1/4x3 1/4, f4.5, cond	92.50	49.50
Average Shipping Weight 40 lbs.		

**World Famous German Import!**  
**Save \$80.00 - BRAND NEW 7x50**  
**KROMBACH**  
BINOCULARS  
★ Fully Coated Lenses  
★ Compact, Extra Lightweight  
★ Critically Sharp Distance Focusing  
★ Control and Single Eye Focus  
PLUS 20% F.E.T.  
  
69<sup>50</sup> VALUE \$149.50

**SAVE \$51.50 on LATEST KODAK**  
**RETINA IIa**  
FULL SYNCHRO (X-M) Compur Rapid Shutter  
  
Shpg. wt. 5 lbs.  
117<sup>00</sup> used  
Coated f2 Schneider Xenon  
★ Coupled Rangefinder ★ Parallax Correction  
★ Synchronized for flash at ALL Shutter Speeds up to 1/500 Second  
★ Rapid Film and Shutter Winding

**SPECIAL PURCHASE!**  
**SAVE \$8.00 on BRAND NEW**  
**PATROL**  
PHOTO-ELECTRIC Exposure Meter  
  
★ Wear it on your wrist - LEAVES BOTH HANDS FREE!  
★ For Color, Black & White, 35mm, Micros, Indoors, Outdoors.  
★ Direct reading ASA scale  
LIST \$16.95  
8<sup>95</sup>  
Shpg. wt. 1 lb.

**...NEW LOW PRICE!**  
**PEERLESS Crystal Beaded TRIPOD SCREENS**  
  
30 x 40 -- 8.19  
40 x 40 -- 9.64  
★ For Color Slides and Movies  
★ Brilliant Projection  
★ Adjustable Height  
★ Folds Compactly for Storage  
★ Convenient Carry-Handle

**Save \$50.00**  
**AMPRO**  
TAPE RECORDER  
  
Complete with MICROPHONE TAKE-UP REEL PICK-UP CORD  
Shpg. wt. 30 lbs.  
The recording sensation! For Home! Schools! Official Clubs!  
69<sup>50</sup> used LIST \$119.50

**GOLDE Nu-Manumatic**  
2x2 Slide Projector  
  
SAVE 37%  
34<sup>50</sup> used  
★ 300 Watt Lamp  
★ Blower Cooling  
★ Semi-Automatic Slide Changer  
★ Lists at \$54.50  
**FREE**  
Set of 24 A to Z slides  
List Price \$4.95

**BRAND NEW! 2 1/4 x 3 1/4 FAMOUS MAKE**  
**ENLARGER**  
  
Shpg. wt. 28 lbs.  
★ 2 1/4 x 3 1/4 Glassless Negative Carrier  
★ GE No. 211 Enlarging Bulb  
★ Full-Size Baseboard and Upright

**Save \$30.25 on Sensational "PICTURE-IN-A-MINUTE"**  
**POLAROID**  
LAND CAMERA  
  
59<sup>50</sup> used LIST \$89.75  
★ Coated Lens  
★ Built-in Flash Synchronization  
Shpg. wt. 7 lbs.

## WONDERFUL GIFT VALUE! BRAND NEW! 2 x 2 SLIDE PROJECTOR and FREE BEADED SCREEN



★ For 35mm and  
Bentam Slides  
★ Brilliant 100 Watt  
Illumination  
★ Double Condensers  
★ Crystal Beaded  
Roll-up Screen

**995**  
Shp. Wt. 11 lbs.

PLUS: Set of  
26 A to Z ALPHABET  
SLIDES!

## BRAND NEW! PEERLESS EXCLUSIVE!



The 35mm Hit from  
Western Germany!

# RIVAL '35'

f3.5 Coated Lens with Flash Shutter

★ Focuses 3 1/4' to Infinity  
★ Speeds 1 to 1/300 Second  
★ Built-in Self Timer  
★ Takes Black/White & Color

**32<sup>50</sup>**  
Postpaid

Save \$29.55 Latest Model  
**ARGUS C3** 35mm  
OUTFIT  
COATED f3.5 LENS



**3995**  
used  
List \$49.50

Shp. wt. 7 lbs. ★ Speeds from 1/10 to 1/300 sec.  
★ Coupled Rangefinder  
★ Synchro Flashgun  
★ Leather Case

2 1/2 x 3 1/2 Anniversary  
**SPEED GRAPHIC**  
f4.5 KODAK LENS



**10950**  
used  
Shp. wt. 8 lbs.

★ Kalart Rangefinder  
★ Synchro Flashgun  
★ Focal Plane Shutter  
to 1/1000 sec.

Only 2 Lucky People will Save \$545.95!



## CONTAX IIA

COMPLETE  
OUTFIT

CONTAX IIA with Cvd. f1.5 Sonnar  
Bulbux Contax Case  
35mm f2.8 Coated Biotar  
85mm f2 Coated Sonnar  
135mm f4 Coated Sonnar  
Universal VIEW Finder

**\$1294.95**  
**\$45.95**

FINAL LIST PRICE if now  
You Save.....**749<sup>00</sup>**  
Postpaid

PEERLESS "LIKE NEW" PRICE only.....**749<sup>00</sup>**

Every Part of this Equipment is  
Flawless, Lens and Perform like New!  
Fully Guaranteed for 1 Year!

We also have a Limited Quantity of Contax Zeiss Ikon Lenses, Specially Priced. Write Today!

### SINGLE LENS REFLEX

Model	New	Used
EXAKTA B (127), f2.5 Ektar	848.00	409.50
KINE EXAKTA 35, f2.8		99.50
KINE EXAKTA V, f2.2 Biotar	313.75	197.50
National GRAFLEX II, f2.5		44.50
PRATIFLEX II, f2.2, NEW		49.50
2 1/2x3 1/4 GRAFLEX B, f2.8		49.50
3 1/2x4 1/4 GRAFLEX B, f2.8		49.50
3 1/2x4 1/4 GRAFLEX C, f2.8		49.50
3 1/2x4 1/4 SUPER D GRAFLEX, f2.8		49.50
f14.5" Kodak Ekter	239.50	149.50
4x5 GRAFLEX B, f2.8, f4.5 Kik		49.50
4x5 GRAFLEX D, f2.8, f4.5 Kodak		49.50
4x5 SUPER D GRAFLEX, f2.8, f4.5 Kodak Ekter	259.00	169.50
Average Shipping Weight 6 lbs.		

### ROLL FILM CAMERAS

Model	New	Used
Anaco TITAN, 2 1/2x3 1/2, f4.5"		39.50
Bulbux LUX (full and half 120)		
FULL SYNCH f4.5 Schneider	49.95	
Kodak MEDALIST, f2.5, f2.8		89.50
Kodak MEDALIST II, f2.5, f2.8		149.50
Kodak MONITOR 420, f4.5		39.50
Voigt PERKEO 2 1/2x3 1/2, f4.5"		49.50
Voigt RANGEFINDER BESSA II, 2 1/2x3 1/2, f2.5"	115.00	87.50
SUPER IKONTA B, f2.8"		232.00
Tessar, f2.8"		275.00
SUPER IKONTA BX, f2.8" f2.8"		275.00
built-in exposure meter		169.50
SUPER IKONTA C, 2 1/2x3 1/2, f2.5"	184.00	117.50
Average Shipping Weight 8 lbs.		

Save \$62.50! • BRAND NEW!  
Discontinued Model ZEISS IKON

## SUPER IKONTA A

SPECIAL  
T-ctd f3.5 Zeiss Tessar

(was \$162.00)  
**9950**  
Shp. wt. 4 lbs.

★ Coupled Rangefinder  
★ Compur Rapid Shutter  
★ Double Exposure proof

Save \$32.00 on FAMOUS  
DeJUR "Citation"

## DeJUR "Citation"

8mm Movie Camera with  
f2.5 COATED LENS

**4750**  
used  
List \$79.50

★ Easy to Load  
★ Variable Speeds  
★ For color or black/white



### 8mm EQUIPMENT

Model	New	Used
B&H SPORTSTER, f2.5	189.95	89.50
B&H AUTO-8 MAGAZINE, f11.9, 1 1/2" f2.5 fcc. lenses	284.15	179.50
CINE KODAK 8 Mag. f1.9	155.00	99.50
CINE KODAK BROWNIE, f2.2	44.50	39.50
Keystone OLYMPIC, f2.5	79.50	57.50
Revere 35, f2.8		39.50
Revere 80, f2.5	72.50	44.50
Revere 95, 3-lens turret f2.8		39.50
Average Shipping Weight 6 lbs.		

### MOVIE PROJECTORS

Model	New	Used
B&H REGENT, 500W, case	169.95	114.50
DeJUR "1000" 750W	167.50	109.50
KEYSTONE K-100, 750W	129.50	79.50
REVERE DELUXE 90, 750W	144.50	84.50
Average Shipping Weight 30 lbs.		

### 16mm EQUIPMENT

Model	New	Used
B&H FILMO 700A, 3-lens, f1.9, 3" f2.5, 17mm f2.7		269.00
BOLEX M-16, latest, 1 1/2" (f1.9) 282.25		179.50
CINE KODAK B, f1.9		99.50
CINE KODAK MAGAZINE, f1.9		99.50
CINE KODAK ROYAL, f1.9	181.00	137.50
KEYSTONE A12, turret, f2.5	116.50	79.50
KEYSTONE K-50, Mag, f1.9	161.00	99.50
Average Shipping Weight 12 lbs.		

### MOVIE PROJECTORS

Model	New	Used
B&H DIPLOMAT, 750W, case	295.95	109.50
KEYSTONE A-82, 750W	112.50	67.50
KEYSTONE K-160, 750W	129.50	79.50
REVERE 48, 750W	167.50	99.50
Average Shipping Weight 40 lbs.		

### BRAND NEW

#### More Christmas Specials

Model	New	Used
2x2 Slide Film, All Metal, sturdy, holds 300 slides	SPECIAL 2.29	
Peerless Kick-All Plastic	Two for 4.59	
Gadget Bag; fine quality	4.99	2.99
11x14 Metal Enlarging Easel	6.99	5.49
Powellite Sr. 4-light portable unit (less lamp)	13.99	8.99
Peerless 4-section brass and chrome tripod, extends to 47 1/2", folds to 14"	7.50	5.49
10x10 Trimming Board, finest Saddle Leather (Top Grain)	7.75	5.99
Press Outfit Case	35.00	19.95
Add Postage		

### BRAND NEW! SAVE \$23.00!

#### PRATIFLEX II

35mm Single-Lens Reflex

(f2.9 Coated VICTAR LENS)

List Price **4950**  
Save \$23.00! **4720**

Shp. wt. 5 lbs.

★ Focal Plane Shutter

★ Speeds to 1/500th second

★ Interchangeable Lens Mount

★ Eye and Waist Level Finder

### Money-Saving Gifts FOR THE BOOKWORM

Model	New	Used
Glamour Guide, Harcourt	\$ 4.50	
Graphic-Grafex photography	5.00	
1951 Licia Manual (postpaid)	4.50	
Made in Photography, Tulchin	14.40	
Photography for Teen Agers	2.85	
35mm Technique, Newcombe	3.40	
Twirl-Lens Companion, Newcombe	3.40	
Kodak Color Photography Book	3.75	
Fritz Henke's ROLLIE	3.15	
Image Management, Hux	3.15	
Kodak Reference Handbook	2.95	
Complete Lighting, Mitchell	2.95	
Better Slides, 2 vol. SPECIAL	5.40	
Add Postage		

### SPECIAL SALE of SOUND PROJECTORS

Everyone Used — Guaranteed 1 Year!

Model	List	Sale
★ AMPRO STYLIST, 750W		
1000 R. 2" H. 6 lens	375.00	269.50
★ BELL & HOWELL Model 130		
750W, 8" Speaker	295.00	139.50
★ MATCH Sound/Silent 750W		
12" Speaker, f1.6 lens	468.00	149.50
★ VICTOR 400 Sound/Silent		
750W, 12" Speaker, 2000 R. film capacity	495.00	149.50
ADD EXPRESS CHARGES		

★ Lens is Coated

★ Camera Equipped with Flash Shutter

★ Built-in Coupled Rangefinder

★ Interchangeable Lens Mount

★ Eye and Waist Level Finder

### 10 DAY TRIAL WITH FULL MONEY BACK GUARANTEE!

#### ONE FULL YEAR OF SERVICE!

All items offered Subject To Prior Sale! Add Estimated Shipping Costs. We'll Refund Every Penny Not Used.

If You Prefer C.O.D. Please Send 10% Deposit.

PRICES SUBJECT TO CHANGE WITHOUT NOTICE!

## PEERLESS CAMERA STORES

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Gentlemen:

☐ Please send me your latest FREE BOOKLET of CAMERA VALUES listing and illustrating bargains from your stock of over 100,000 photo items.

☐ I Want to Buy.....

☐ I Want to Trade My.....

NAME.....

ADDRESS.....

CITY..... STATE.....

# PEERLESS

## CAMERA STORES

415 LEXINGTON AVE., NEW YORK 17, N. Y.

OPPOSITE GRAND CENTRAL TERMINAL



**Christmas Gifts**  
WORLD'S GREATEST SELECTION  
THE FINEST IN PHOTO EQUIPMENT...  
*Savings Priced of Course!*

**Amazing Value! Save \$51.00**



BRAND NEW Latest Auto Diaphragm

**PRAKTICA**

35mm FLASH REFLEX CAMERA  
with T-Coated f3.5 ZEISS TESSAR

- ★ Focal plane shutter speeds 1/2 to 1/500 second
- ★ Built-in flash synchronization
- ★ Built-in focusing magnifier
- ★ Reflex finder plus sports frame finder
- ★ Smart satin-chrome finish

**84<sup>50</sup>**

Reg. \$135.50  
Shpg. wt. 6 lbs.

- ★ Built-in pre-selector for any lens opening
- ★ Lens stays wide open for focusing and viewing until ready to shoot

**SAVE \$22.45 on  
BRAND NEW  
FAMOUS GERMAN**

**2 1/4 x 2 1/4  
REFLEX CAMERA**

With f3.5 COATED LENS • SYNCHRO FLASHGUN

and LEATHER CASE

- ★ Twin Lens Focusing
- ★ From 4 ft. to Infinity
- ★ Four Speed Shutter
- ★ Built-in Flash Contact
- ★ All Metal Body

**39<sup>95</sup>**

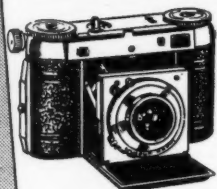
List \$62.40



Shpg. wt. 9 lbs.

Because of our Extra Low Price we cannot mention the name — but when you see the camera you will recognize it!

**SAVE \$70.00 on BRAND NEW 35mm Latest  
SUPER DOLLINA II**



with T-Cld. f3.5 ZEISS TESSAR LENS  
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ONE OF THE FINEST PRECISION VALUES EVER OFFERED!  
TAKES FULL SIZE 35mm COLOR OR BLACK AND WHITE!

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\$149.50

**79<sup>50</sup>**

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- ★ Coupled micrometer rangefinder
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OPPOSITE GRAND CENTRAL TERMINAL

**BELOW ORIGINAL WHOLESALE COST!  
SAVE \$85.95 on BRAND NEW  
BELL & HOWELL 16mm**



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16mm MOVIE CAMERA  
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SUPER COMAT Lens in Focusing Mount

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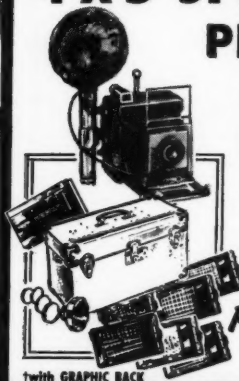
**GUARANTEED For LIFE by BELL & HOWELL**

- ★ Single-Frame Exposure
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- ★ Famous Bell & Howell Quality

ALSO: BRAND NEW Bell & Howell AUTOMASTER — 3 Lens Turret  
Camera • Cld. f1.9 Super Comat Lens in Focusing Mount — List Price \$274.95

**Save \$105.95 169<sup>50</sup>**

**SPECIAL DEAL! SAVE \$110.75 on BRAND NEW  
4 x 5 SPEED GRAPHIC  
PRESS OUTFIT**



4 x 5 PACEMAKER SPEED GRAPHIC CAMERA† 150.00  
PLUS 135mm f4.7 Coated Wollensak  
Raptor Lens in Rapax Shutter  
PLUS 4 x 5 Film Pack Adapter  
PLUS 6 - 4 x 5 Double Film Holders  
PLUS Lens Hood — Filter Holder and  
Set of 4 Optical Glass Filters  
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PLUS 3 Cell Flashgun Complete with  
Reflector, Solenoid, Cord, installed  
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**ALL  
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NEW**

TOTAL VALUE 349.75  
YOU SAVE 110.75

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**TWO Very Special Gift Outfits!**

Everything needed for indoor and outdoor snapshooting — nothing else to buy!

**GRAND GIFT FOR YOUR FAVORITE  
BOY, GIRL, OR FOR MOM AND DAD!**

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**BROWNIE HAWKEYE FLASH OUTFIT**

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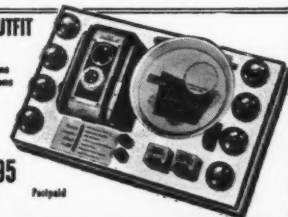
- ★ Camera takes 12 (2 1/4 x 2 1/4) black and white or color snapshots per roll
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**all for only 13<sup>75</sup>** Postpaid

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- ★ Latest Duaflex II camera with f8 focusing Kodak Lens
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**PEERLESS CAMERA STORES**  
415 LEXINGTON AVE., NEW YORK 17, N. Y.

# behind the scenes

news of the  
photo industry

## Reflex action

Graflex, Inc., has entered into an agreement to purchase the trademarks, goodwill, patents, tooling, production and future distribution of all cameras and equipment formerly manufactured by Ciro Cameras, Inc.

Manufacture of Ciro-flex cameras, Ciro "35" cameras and their accessories will continue for the present at the old Ciro plant in Delaware, Ohio, but eventually will be transferred to the Graflex plants in Rochester, N.Y. Prices of Ciro products are unchanged by this announcement.

The acquisition of the Ciro line by Graflex will put the company into the small-camera field for the first time since before World War II. At that time it manufactured a single-lens, roll film reflex camera.

## Something new in stereo

For a number of years an ever-growing public has been buying a small, inexpensive plastic three-dimensional viewer called the View-Master. From a constantly expanding catalog of titles, fans can select three-dimensional color views of places from Peru to Timbuktu, or cartoons to see in the viewer. Each set of stereo pictures contains a number of different views mounted in a circular cardboard wheel which is inserted in the View-Master.

The manufacturer of the View-Master, Sawyer's, Inc., of Portland, Ore., disclosed that the company has placed in production a stereo camera which will enable View-Master enthusiasts to take their own View-Master pictures in stereo. The new camera is said to be of aluminum die-cast construction with matched f/3.5 coated 25mm lenses. It will load with 35mm color film.

A cutting and mounting kit will permit the user to mount his own View-Master pictures in reel discs being manufactured for home use. The resulting reels will be identical in size and function to the standard View-Master reels.

Although neither the price nor the release date has been announced, rumors are about that the camera will be less expensive than many stereo cameras now on the market. Further whispers have it that the camera will operate something like a double-8mm movie camera—the film will be run through the camera twice, first making exposures on one film edge and then on the other. Thus, more stereo pairs would be made on one roll of film than are made with many other stereo cameras.

The major importance of the new Sawyer camera, however, is not in what radical design it may have, but

rather in the method of presentation.

Up to the present, stereo camera manufacturers have produced their cameras and accessory viewers and have then attempted to woo the public to stereo. Sawyer already has a vast audience, many of whom may not even be camera fans at present. But they have already been sold on stereo. The next step, if the camera is all it ought to be, should greatly increase the number of stereo photographers.

## Honesty, courtesy in Boston

A few months ago, *Photo Dealer* magazine decided to make a survey of camera stores in a leading city to see whether courtesy and honesty prevailed when dealing with young customers.

Accordingly, the magazine "hired" a 15-year-old boy to call on a number of Boston camera stores. His Voigtlander camera was loaded with the wrong size film and was purposely jammed.

In all but one or two of the fifteen stores visited he received courtesy and attention. All but two of the stores detected the fault and only one store attempted to pressure him into an expensive repair job, which, of course, was not needed.

## Improved dyes promised

Brilliant new dyes promising longer life and truer color reproduction for color film have been announced by a group of chemists of General Aniline & Film Corp., of which Ansco is a division.

The new dyes, called azines, are said to be more stable than those now in use. A new process utilizing these dyes yields both standard black and white and color likenesses, as the film is developed.

The details of the process are expected to be disclosed to the public in the near future.

## And more Polaroid

The Polaroid Corp. of Cambridge, Mass., was never a concern to let the grass grow under its feet. On the heels of a new improved Land camera (see New Products section), we have an announcement of a Polaroid X-ray process capable of turning out an X-ray picture 60 seconds after the exposure is made. The X-ray is about ten inches square. The new film produces a positive print, the same as a conventional black and white photograph instead of the usual negative picture produced by ordinary X-ray film.

It is expected that the new X-ray film will revolutionize the battlefield diagnosis and treatment of wounds.

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Give **BUSCH**  
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Makes Stereo Even  
More Thrilling!



Give the World's Most  
Famous Stereo Camera



**BUSCH**  
*Verascope f40*  
**STEREO CAMERA**

Only **BUSCH VERASCOPE** gives you:

1. Natural Horizontal Format—30% Larger Pictures on conventional 35 mm film.
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4. TWO cameras in one—Fingertip conversion from single frame to stereo and back again.

Only **BUSCH**  
**VIEWERS**

let you see the  
full beauty of  
Stereo Pictures



**BUSCH Stereo Viewer**

An Outstanding Gift Value **\$13.50**

- Only viewer in its price class with Inter-Ocular Adjustment. Handy finger-tip lever makes instant adjustment to match viewer's eyes and provide perfectly fused full vision of picture.
- Only viewer that accepts both horizontal and vertical 35mm stereo slides.
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Your dealer also has the incomparable  
**BUSCH De luxe VERASCOPE** stereo viewer for \$24.75



ONLY "BC" Unit that  
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Never Misses a Shot

- Battery life up to 2 years—thousands of bulbs fired without battery replacement.
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500 South Clinton, Chicago 7, Illinois Dept. A1  
Please send me FREE information on the **BUSCH**  
CAMERAS and accessories.

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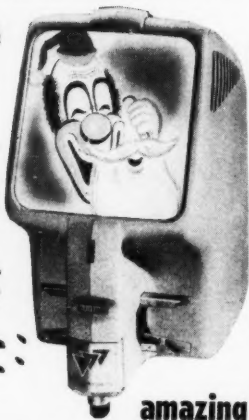
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# NEW COMBINATION

## TABLE VIEWER AND SLIDE PROJECTOR!



# amazing TDC Project-Or-View

One versatile instrument, the sensational new TDC Project-Or-View, gives you *table viewing* with high magnification and rich color in full room light . . . plus instant conversion to an efficient *projector* covering a full size screen! It's at home wherever color photography is seen . . . the ideal Xmas gift!

Quick conversion from table viewing to projection is accomplished with a simple finger-flick! Viewing glass is  $6\frac{3}{4} \times 6\frac{3}{4}$  inches. Coated high-speed anastigmat lens. Feed-thru slide carrier takes all types of  $2 \times 2$  slides, in cardboard or glass mounts.



Use as big-screen table viewer . . . even from extreme angles.



Flick a panel—use as brilliant slide projector!

TDC Project-Or-View, standard model, 150 watts, convection cooled, AC-DC . . .

**\$69.50**

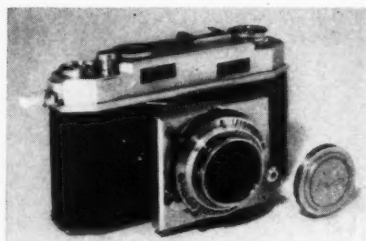
TDC Project-Or-View, de luxe model, 200 watts, BLOWER cooled, AC only . . .

**\$79.50**

See the famous TDC Projectors—with SELECTRON Tray-Loading Slide Changers—on the opposite page. Mail the coupon for FREE booklet on color slides and all TDC products.

THREE DIMENSION CO.  
4555 West Addison Street  
Chicago 41, Illinois

# new products

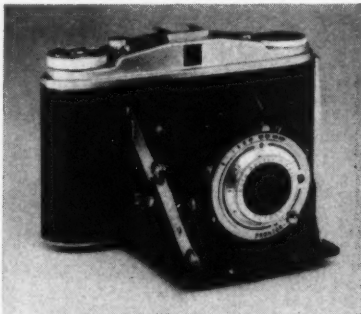


## Ansoco Importing Agfa Cameras

Ansoco is once again importing and distributing Agfa cameras. The line which has been in production in Germany, includes four folding cameras and a 35mm camera.

The Karomat is a 35mm camera which uses standard 35mm black and white and color film cartridges, and is supplied with either  $f/2$  Schneider Xenon or  $f/2$  Rodenstock Heligon lenses. It has a fully synchronized Synchro Compur Rapid Shutter with speeds from 1 second to  $1/500$  time and bulb, and permits the use of all types of flashlamps and electronic flash units. Price: \$168.50.

The Ansoco Speedex Special is a folding camera with Agfa  $f/4.5$  Apotar Anastigmat lens, and Prontor S shutter with adjustments for full range synchronization, at speeds from 1 to  $1/300$ . Price: \$49.95.

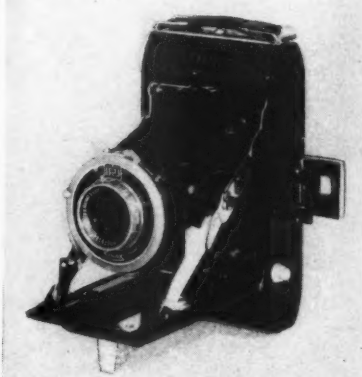


The Ansoco Speedex is similar to the Special with an Agfa  $f/4.5$  Agnar Anastigmat lens, but it has a Vario set and release type shutter which is flash-synchronized, and a top speed of  $1/200$ . Price: \$37.50. The Ansoco  $f/4.5$  Viking has the same lens as the Speedex with a synchronized Prontor shutter which has speeds of  $1/25$ ,  $1/50$ ,  $1/100$ ,  $1/200$  and bulb. Price: \$49.95.

The Ansoco  $f/6.3$  Viking comes with an Agfa  $f/6.3$  Agnar Anastigmat lens and Vario shutter which is synchronized for flash and provides speeds of  $1/25$ ,  $1/50$ ,  $1/200$  and bulb. Price: \$36. For illustrated instruction folders and further information write: ANSCO, BINGHAMTON, N. Y.

## Kinax Folding Cameras

The Kinax folding cameras, manufactured in France, are now being imported. All of the models, which include the Alsace, Provence 10V, Riviera, Ardennes, and the Normandy, take eight  $2\frac{1}{4} \times 3\frac{3}{4}$  pictures on  $\$20$  film. They have built-in synchronization and are focused by a rotating front lens element. Prices: The Alsace,  $f/6.3$  Klor anastigmat 100mm lens—\$28.75; The Provence 10V, Berthiot Kinn  $f/4.5$  105mm lens—\$29.95; The Riviera, lens same as Provence 10V—\$49.95; The



Ardennes, same as Riviera plus 3 picture sizes—\$57.50; The Normandy, Bellor  $f/3.5$  lens—\$76. For descriptive literature write:

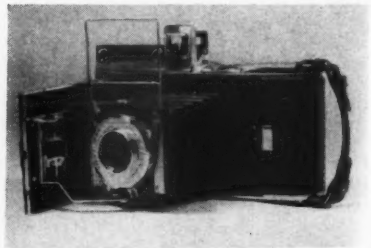
RAYGRAM CORP.  
145 E. 32 ST., NEW YORK, N. Y.

## New Model 110 Land Camera

This new model uses the same chassis as the Polaroid Model 95 Camera, but it is designed with a faster lens and shutter, and coupled rangefinder.

The 110 has a Wollensak Raptor  $f/4.5$  lens of five inch focal length, and a Wollensak Rapax shutter with speeds from 1 to  $1/400$ .

The rangefinder focuses from three feet to infinity. The 110 has a telescoping viewfinder frame designed for



accurate parallax correction over the full focusing range, and a built-in scale (Continued on page 38)



this xmas  
give your  
family the

"GREATEST SLIDE SHOW  
ON EARTH!" give a new

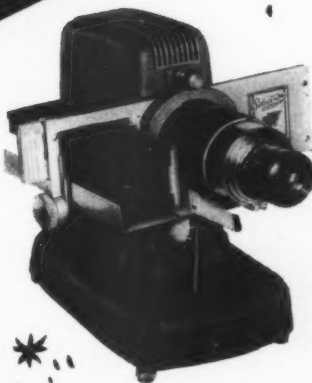
# TDC SLIDE PROJECTOR

Only TDC offers the famous  
SELECTRON tray-loading  
changers that make  
slide projection so  
smooth and easy!

TDC  
Model "D"  
**\$62.20**

with de luxe manual changer.  
With SELECTRON-Semimatic tray-  
loading changer as shown . . .  
**\$72.20**

De luxe 300-watt blower-  
cooled projector with precision  
roller-bearing focusing;  
rear tilt lock. Coated 5" f/3.5  
anastigmat lens in helical fo-  
cusing barrel.



## FREE slide booklet!

Here's your guide to better color slides  
and projection, written by ace photo  
author, Rus Arnold, A.P.S.A. Up-to-the-  
minute and crammed with practical  
pointers. FREE with this coupon!



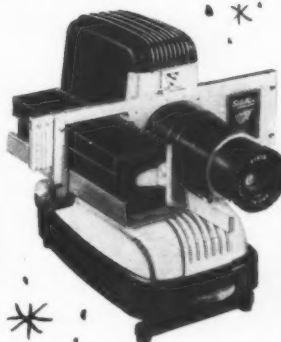
with **TDC** you need  
never touch a slide by hand!

TDC "Mainliner 300"

**\$54.75**

with de luxe manual changer.  
With SELECTRON-Semimatic tray-  
loading changer as shown . . .  
**\$64.75**

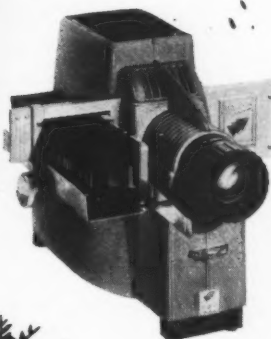
300-watt blower-cooled pro-  
jector of exceptional brilli-  
ance and coolness . . . un-  
matched for performance at  
the price! Coated 5" f/3.5  
anastigmat lens. Accepts  
SELECTRON tray-loading  
changers and Selectrays.



TDC "Streamliner 500"

**\$79.50**

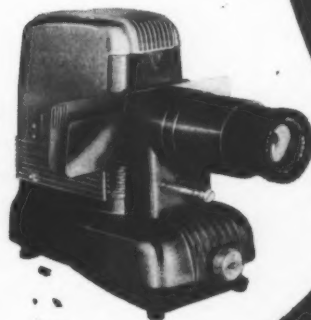
complete with SELECTRON-  
Semimatic tray-loading changer  
Projects 1/3 to 1/2 more  
light than any other make  
of 500-watt projector! Pow-  
erful, quiet built-in blower.  
Coated 5" f/3.5 anastigmat  
lens in large helical focus-  
ing barrel.



TDC Model "A-1"

**\$29.75**

with manual slide changer  
Perfect gift projector for  
the small Xmas budget . . .  
unequalled for quality in  
the low priced field! 150  
watts; convection cooled.  
Coated 5" anastigmat lens.  
Positive tilt lock. Self-cen-  
tering manual changer.



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M.P. 12

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photography and projection.

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ZONE \_\_\_\_\_ STATE \_\_\_\_\_

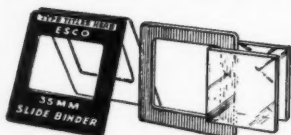
FOR PICTURE PERFECTION — IT'S TDC PROJECTION



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**Esco** ★  
2" x 2" Type-On Mounts

**Quality FIBREBOARD  
GLASS SLIDE BINDERS**



100 Masks } 35 MM \$3.25  
200 Glasses } Bantam \$3.15

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PRICED SLIGHTLY HIGHER IN FAR WEST  
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"MAGIC" MOUNTS

**2" x 2" Quality Aluminum  
GLASS SLIDE BINDERS**

Box of 18 Binders, 35 MM **\$1.75**

- LINTFREE-SHOCK ABSORBERS
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**Your dealer has them or  
can get them for you**

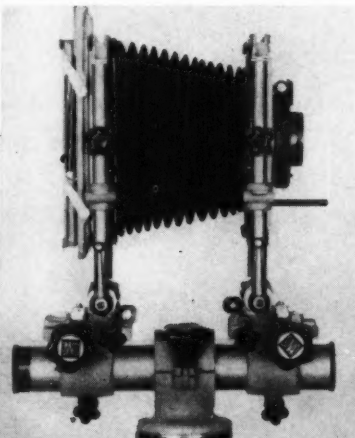
MANUFACTURED BY  
**ERIE SCIENTIFIC CORP.**  
BUFFALO 10, NEW YORK

## NEW PRODUCTS (Continued from page 36)

which converts the direct readings of the special Polaroid G. E. exposure meter into conventional settings. Flash synchronization is provided for both flash bulbs and electronic flash. For price and further information write: POLAROID CORP. CAMBRIDGE 39, MASS.

### Sinar Standard 4 x 5 Camera

Manufactured in Switzerland, the Sinar Standard weighs approximately seven pounds. Its construction, it is stated, allows the mechanical settings to be adapted to all optical possibilities.

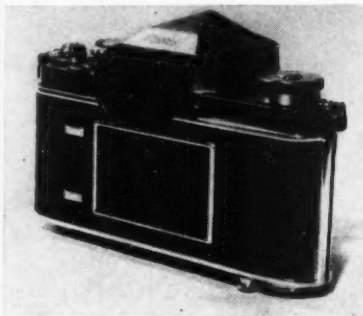


It takes lenses up to five inches in diameter, and from extreme wide angles up to any long focal length. Tubular front and back standards permit maximum shifting and tilting. Price: \$360. For further information write:

HEITZ AND LIGHTBURN  
150 WEST 54 ST., NEW YORK 19, N. Y.

### New Eyepiece for Exakta V Camera

A special eyepiece which slips over the rear window of the Penta Prism and shuts out side reflections, is now being introduced in this country by the



manufacturer of the Exakta and Exa cameras.

It is designed so that an optician can insert into the eyepiece a lens ground to the camera owner's prescription, if he wears glasses, thus eliminating need for glasses while shooting. Price: \$3.50. For additional information write: EXAKTA CAMERA CO.

46 WEST 29 ST., NEW YORK 1, N. Y.

### Model VX Exakta Camera

The new VX Exakta 35mm camera features Zeiss Jena pre-set diaphragm lenses as standard equipment.

Once the desired lens opening is chosen and set, the diaphragm mechanism allows the photographer to focus the camera with lens wide open before each picture, for it automatically snaps back to the correct aperture just before shooting. The VX will be available with either the f/2.8 Zeiss Tessar, or the f/2 Zeiss Biotar lens. Both these lenses are coated and come with a non-slip focusing grip. Mounts carry engraved aperture, distance and depth of field scales.

The VX also has a bayonet lens mount, focal plane shutter, 29 shutter speed settings, coupled film transport, body shutter release, internal synchronization at all speeds, and a built-in self-timer. Price: Exakta VX with the f/2.8 Zeiss Tessar, \$269.50; the VX with the f/2 Zeiss Biotar, \$343. Further information can be obtained from:

EXAKTA CAMERA CO.  
46 WEST 29 ST., NEW YORK 1, N. Y.

### Kodak Ektalux B-C Flash System and Accessories



The Kodak Ektalux is a new, complete, flash outfit. The basic unit is a flash gun with a saw-grip handle containing the battery-capacitor system which makes up the power supply. Either one or two 22½ volt batteries may be used depending upon the power requirements.

The outfit also includes outlets for extension lamps and for connecting to flash shutters or solenoids. Brackets are easily interchanged and the unit may be removed from the camera for off-camera flash. All connections are wired in series and the connection cords are designed to maintain the necessary closed circuit conditions.

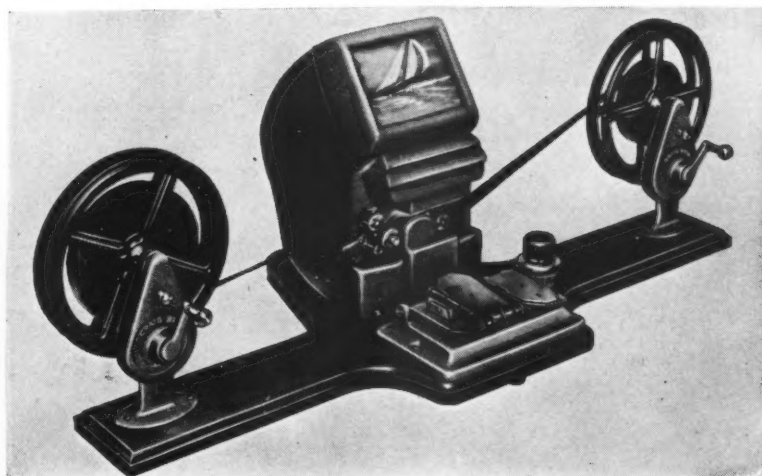
Detachable reflectors on the units may be nested together for carrying. Midget and standard bulbs may be used with the same reflector without the need of adapters. Ejectors are supplied for each type of bulb.

The Ektalux solenoid was specially designed to work with the B-C system. It operates the shutter on either push

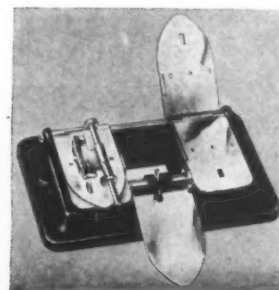
(Continued on page 42)

# CRAIG MOVIE EDITING EQUIPMENT

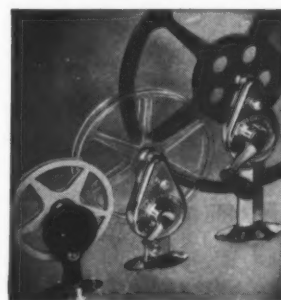
The gift that helps home movie-makers win applause with their films



Editing is at its finest with a Craig Senior Editor Combination. Projecto-Editor screen is *extra large*, so that 2, 3 or even 4 people can gather around it and join in the fun of editing. Unique construction gives true feeling of motion — no matter how slowly it is operated. Fine 8-sided prism blends each frame smoothly and without annoying flicker. Brilliant illumination permits keeping room semi-dark; easier on the eyes — makes splicing easier. Scratch-proof construction — so that film always rides on rollers and sprockets — guards against accidental scratching. Complete with Projecto-Editor, Senior Rewinds, Senior Splicer, Safety Film Cement, Hardwood Base. Price, complete, \$84.95. Models for 8 mm. or 16 mm.



**Craig Senior Splicer**—Built-in scraper eliminates wetting film. Just insert, cut, dry scrape, apply film cement and splice. Easiest, fastest and strongest method of splicing. Price, \$17.50.



**Craig Senior Rewinds**—For smooth, easy operation. Entirely enclosed and dust-free. Capacities up to 2,000 feet. Price \$6.35 to \$15.85 per pair.

**N**O OTHER GIFT brings so much satisfaction to the home movie-maker as a Craig Projecto-Editor. With this marvelous equipment, it's easy to balance long shots with close-ups — cut out the not-so-good sections—and arrange jumbled-up scenes into smooth, story-telling sequences. And what a difference when you show home movies that have been properly edited! You get applause instead of yawns.

If the person who most wants a Craig Projecto-Editor for Christmas is you, pass the word around the family—or make it a family gift—or

use your Christmas bonus to play Santa Claus to yourself.

You can buy Craig Movie Editing Equipment in complete combinations—or according to the units you need. If you have rewinds and a splicer, you can buy a Craig Projecto-Editor separately for \$57.95. Movie editing equipment was first invented by Craig, and no other line has so many exclusive, advanced features. Ask your photo dealer for a demonstration. Make your selection early! Give your present movie films a "Hollywood touch" by editing them the easy Craig way.

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Craig Movie Editing Booklet. Practical tips and tricks on editing and illustrated descriptions of all Craig equipment. Send for a copy today.

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Please send free Craig Movie Editing booklet.

Name.....

Street.....

City..... State.....

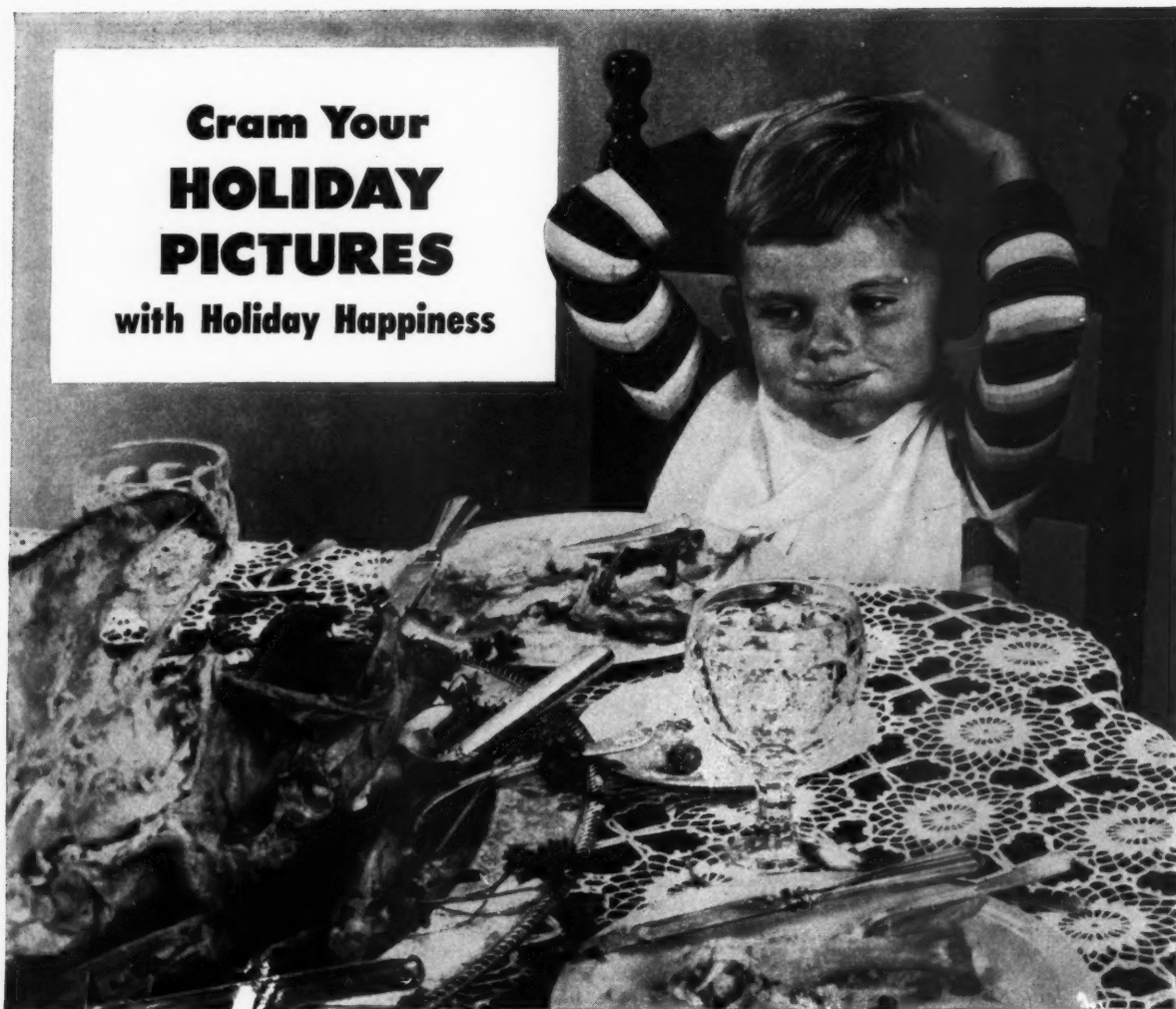
Make of camera..... 8mm..... 16mm.....

Make of projector.....

Name of dealer.....



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HOLIDAY  
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with Holiday Happiness



## ...use **G-E Photoflash No. 11**

One sure way to capture fleeting holiday expressions forever—preserve precious moments of holiday happiness—is with G-E Photoflash.

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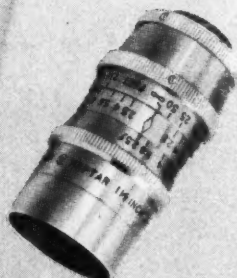
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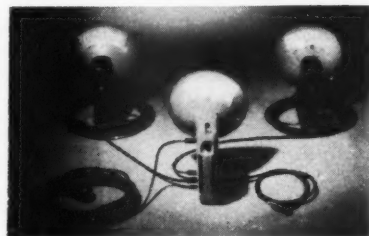
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Carrying case. . . \$30.75  
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**NEW PRODUCTS**

(Continued from page 38)

or pull motion, and has extra travel for  
shutters with long trigger throw.  
Adapter cords are available for Graflex  
or Heiland solenoids. A 20-foot remote



release can be plugged into the flash-  
gun for remote operation.

For shutters which don't have built  
in flash and are actuated by a solenoid,  
the Kodak Ektalux Synchro-Switch  
provides a compact synchronizer which  
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Built-in safety features prevent ac-  
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Featured in this outfit is the Ready-  
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preme film and the Deluxe Anso gad-  
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mation write:

**ANSCO  
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**Kodak Pony Camera Kit**

This photographic gift kit includes  
the Kodak Pony 828 camera, a camera  
(Continued on page 43)



## NEW PRODUCTS

(Continued from page 42)



field case, a flashholder, two-way flash-guard, two photoflash batteries, eight lamps, one roll of 828 Kodachrome film, and one roll of black and white film. Price: \$55. For further information write:  
EASTMAN KODAK CO.  
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### Victor Floodlite Kit

This new three light kit consists of three complete clamp-on units. Two deep-necked 10 in. reflectors with No. 2 lamps are provided for main lighting, together with a third, cone shaped reflector and No. 1 lamp for back or high lighting.



All three units have heat insulated, UL approved bakelite sockets, and a bright red directional handle. Packaged in a compact carrying case, complete with lamps, the kit sells for \$9.95. For further information write:  
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(Continued on page 46)

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Sturdy bridge construction of the inclined girders provides full rigidity, while the factory adjusted "twin micro focusing" assures you precision alignment and pinpoint-sharp prints through years of rugged use.

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For more information about Omega enlargers and their useful accessories, clip the coupon below and mail it to Simmon Brothers, or see your local Omega Dealer today!

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The superior design of the Omegalite and high printing speed of the trigger-starting G.E. fluorescent "Circline" tube give you unexcelled, even illumination—without loss of sharpness—for less contrasty prints. This entirely self-contained unit, quickly and easily interchangeable with the standard condenser head, is priced at only \$49.88, incl. tax.

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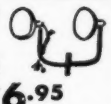


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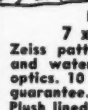
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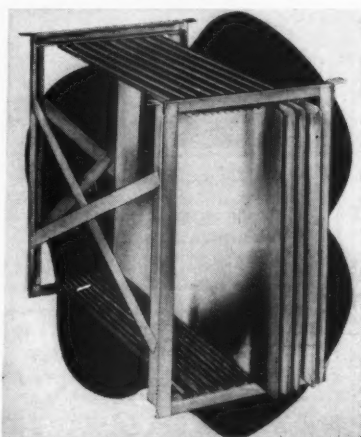
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## NEW PRODUCTS

(Continued from page 43)



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CALUMET MANUFACTURING CO.  
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△ *Encyclopedia Britannica* prize-winning bus passenger photograph was made for Standard Oil (N. J.) with a Contax, wide-angle f/2.8 Biogon lens, 1/50 at f/5.6 using existing light. Film, as always with Miss Bubley, was Super-XX.

IN THE OPINION of some people, the creative ability and success of a professional photographer are directly related to the Photographer Qualities. These are: accent, goatee, monocle, creative corduroy suits, paratrooper shoes, commanding voice and a keen sense of how to ride roughshod over people.

Having none of these qualities to any discernible degree, Esther Bubley has been doomed many times to a far duller and less rewarding life than she actually leads. Those who have so doomed her by proclamation include two teachers, government officials, several "Famous Photographers," and at least one picture editor of a well-known picture magazine.

In her path past these various portents (lack of qualities) and prophets of her doom, small, quiet, unassuming Miss Bubley has managed to raise her price per picture by one of the most astronomical multiplications known in photography. She has also managed to achieve a photographic life combining elements of amateur and professional attributes in proportions that other people

# ESTHER BUBLEY

by JOHN R. WHITING

◁ One of a series of pictures for *Life* story on a children's choir. Contax, f/2.8 at 1/50, bounce light off the ceiling.



envy. Her work has earned from able critics such adjectives as: sincere, imaginative, sensitive, usable, noteworthy. She also has, to keep her happy despite her "obvious failure," the photographs she has made and a continuous flow of work making new photographs. As a photographer, she has been identified as one who helps to make the world a better place in which to live.

During the same fifteen years that she was achieving these desirable ends, the following events were taking place in the world of the camera: *Life* began in 1936, and the three leading camera magazines in the ensuing two years; the *Ladies' Home Journal* began to reveal "How America Lives" and the already brilliant Farm Security Administration photographers under Roy Stryker were to earn a fame to match their ability. In due course, Esther Bubley was to find one of her pictures on a *Life* cover, innumerable others were to be published in dozens of well-known magazines and a few books, and the files of the FSA and the OWI, not to mention the Standard Oil Co. (New Jersey) were to be the richer because of her efforts. She was also to win three sets of

the *Encyclopedia Britannica*. One satisfies most people.

But there once was a time when these things had not yet happened. Fifteen years ago Esther Bubley was a pupil in Superior (Wisconsin) Central High School. Her father ran an auto supply store, and her brother and three sisters were on their way to becoming, respectively, an accountant, a court reporter, a psychologist, and a nurse. Esther had two problems.

The first was that she wanted to be the best picture editor her high school yearbook, named *Echo*, had ever had. All she had to do was to obtain interesting and live pictures, instead of the full-face group shots that the *Echo* was in the habit of echoing year after year. The fact that *Life* magazine was brand new perhaps influenced her taste in pictures. Eventually she achieved a portion of what she set out to do, took some pictures herself, and as the saying goes, was bitten by the bug.

Esther's other problem was her high school art teacher, whose taste leaned toward the classical approach in art as exemplified by the painters and sculptors of the 19th century and before. She did not seem to have the slightest



**Left, above:** A catatonic schizophrenic photographed for a *Ladies' Home Journal* story on mental health. Contax, Biogon, 1/25 at f/2.8. **Right, above:** Tobacco growing story for Standard Oil produced this study. Rollei, f/5.6 at 1/100. **Right, center:** Ikoflex III flash shot for same company, f/11 at 1/100. **Right, below:** An extra-curricular Bubley photo made when she worked in the OWI darkrooms. Ikoflex III, 1/25, f/2.8 was used.





A No. 5 flashlamp in a reflector was placed off to the right of the solenoid-equipped Ikoflex III set at 1/25 and f/2.8 for this "after working hours" church interior photo.

appreciation of Esther's concern with modern art and she told her so. In some ways, Esther was quite at odds with her surroundings.

But Esther continued to live and study in the city. She spent two years, majoring in English and minoring in art, at the Superior State Teachers College. Here she became business manager of the yearbook, named, Indian-fashion, for Lake Superior. For the *Gütche Gumees* she took pictures with her folding Kodak, pasted them in ad layouts, and sold the ads. She also had a fresh chance to learn about Picasso, Braque, Manet, Gauguin, and Van Gogh...to enlarge her artistic horizons. Her college art teacher was a sister of Esther's high school teacher and shared her sister's views—perhaps even more so. Esther was told to stick with the classical approach. Others warned her not to go out into the wide world, for she would surely fail. "Better to be an art teacher."

Esther decided to go out into the wide world anyway. She went to Duluth, answered an ad for "Expert Photofinisher Wanted," and got the job. So, on behalf of the Mando Photofinishing Studio, she developed amateur film, made contact prints and enlargements, and washed them in huge drum washers. When she had to, she did hand-tinting too, thinking meanwhile and ironically how proud the art teaching sisters would be if they could see her now.

Thus, getting into the world, Esther also got deeper into photography. Once, in a class, she had made a pin-hole camera, which places her start in photography at the equivalent of absolute zero. Now she bought a 35mm Perflex 33 camera (which she later gave to the husband of one of her sisters, and it is reported to be taking good pictures to this day). She didn't have a great deal of money to pursue the muse of photography. Her begin-

ning salary was \$10 a week, later increased to \$15. For the 22,000 prints a week she finished in the photofinishing plant, this worked out to \$0.0007 each. Later on, she was to receive \$1,500 for a picture story.

Esther enrolled in an art school, the Minneapolis School of Design. Encouraged by having won a \$100 newspaper prize for a snapshot of a locomotive under a bridge, she took the photographic course. This entailed buying a 4x5 Korona View Camera, and learning to use spotlights, floodlights, reflectors, and backdrops. She learned her lessons well. Later on, when using 35mm cameras for professional work, she could have made a good reply to the critic who declares: "Those who take candid pictures do it because they don't know anything else."

When that year, 1940, was finished, the country was just climbing out of the depression. Esther set out for the impossible: New York and Washington. For five months the dire warnings of her art teachers were correct. She found no job. She toured photographic studios and gazed upon the substances of her earlier dreams: sets, models, cameras on enormous tripods, Hollywood-size lights, and famous names. The famous names were not even as good as the dreams. One notable, gregarious, kindly, and accented photographer told her sternly to go back to Wisconsin. From her pictures he could see she had no talent. But another, Nickolas Muray, introduced her with courtesy and hopefulness to Edward Steichen, one of the few photographers who has ever been able to afford to retire. Perhaps because he was in a better economic position than some of the others, his attitude differed; instead of discouraging Esther Bubley, he added her to the list of good photographers he encouraged.

Esther also still remembers the kind letter that George Harris of Washington's famous picture service, Harris and Ewing, wrote so that she could meet Tom Underwood of Underwood & Underwood in New York. She also has in her memory a silver star (Continued on page 118)





△ Using existing light, Esther Bubley made this portrait in a community center for Standard Oil (N.J.). Iko flex camera set at 1/25 and f/2.8.

◁ Two photographs of a series on teen-age problems for *Ladies' Home Journal*. Taken with Contax, Biogon f/2.8 wide open, 1/10, existing light.

# THEY WENT THAT-A-WAY

by **RUS ARNOLD, A.P.S.A.**

**"LET'S PRETEND!"** is a phrase that children practically live by. For days upon end they explore an exciting world peopled by cops and robbers, pirates and redskins, supermen and cowboys. This fabulous land of make-believe is their sanctuary—a "never-never" land where heretics in adult clothes are outcasts unless they, too, can play a logical role in "let's pretend."

Fortunately, there is a role that any camera owner can use as a ticket of admission if he really wants to photograph children at play. Modern science and the time-payment plan have seen to it that children today are movie and television-minded. Since every child also knows that cameras are essential to putting his favorite heroes on the viewing screen, a made-to-order "pretend" role awaits any camera user. It's as simple as becoming the "official cameraman" for the dramas and horse operas that take place in your own backyard.

## ***The approach***

Photographers differ on the basic approach to actually shooting children in action. One successful method is to simply follow them around with an alert camera—snapping a picture whenever opportunity affords. While I have no quarrel with those who like this method, I personally feel that it leaves too much to the mercy of circumstances.

Rather than trust to luck, I prefer to make things happen where and how I want them by directing the action. If the right kind of direction is used, there is no reason why the spontaneity and genuineness that are essential ingredients in story-telling pictures should be lost. On the contrary, these ingredients become far more effective when a skilled photographer emphasizes them by bringing into play all the tricks of lighting, camera angles, and composition at his command.

## ***Choosing characters and locale***

To give MODERN's readers an idea of how unobtrusive direction can be used to control the action in a story-telling sequence, I invited three neighborhood children to play "Let's Pretend Hopalong Cassidy" the same as "in the movies." For a shooting locale, I obtained permission



**1. BOY MEETS GIRL** A low-angle shot introduces hero Harry Chen and heroine Loren Gartside against a "western" sky. Actually, this scene was shot on the lakeshore after the action shots had been made on a day nursery playground. Yellow filter darkened the sky.



**4. STICK 'EM UP!** Absorbed in the spirit of acting "just like in the movies," Harry put his heart into this command. All the photographer had to do was wait for the right moment—and shoot. The twin-lens reflex camera made it easy to keep focused on Harry's face and guns.





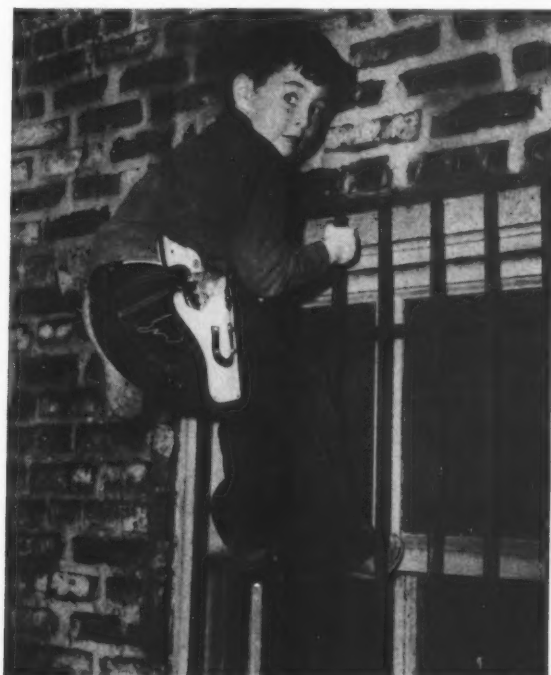
**2. THAT ISN'T SO . . . !** Loren gives the "heavy," played by Michael Pearlman, the brushoff when he hints that Handsome Harry has a shady past. Mike mentally decides to cook Harry's goose by sticking up the stagecoach. Harry has to drive through desolate Dead Man's Gulch.



**3. THE AMBUSH.** Harry is surprised to find Loren riding the stagecoach with Harry, but that isn't going to stop him now. A low camera angle for the Rolleiflex places emphasis on Harry's figure in the foreground. "Stagecoach" is a brightly painted, retired milk wagon.



**5. THE CAPTURE.** Hero Harry, being no dope, manages to reverse matters so he can come up with the drop on Mike. Loren was so engrossed in the game that she actually felt in danger! This shot was made inside the stagecoach, using flash to balance the outside light.



**6. THE JAILBREAK.** Don't ask how Mike engineered a break out of the clink; this is like "in the movies"—remember? He is really scared here, he climbed too high and can't get down. After this flash-daylight shot was snapped, he was lifted down with a flourish to "save face."



**7. THE DUEL.** A handful of guns and a straight-on camera angle accounts for Mike's expression here. By keeping Harry a little out of focus with his back turned, emphasis is placed on Mike. Rus Arnold used the 4 x 5 Busch Pressman to facilitate composing this shot.



**8. THE KILL.** This scene was easy to act out because it was the logical conclusion to the preliminary action. A low camera angle causes Loren to loom over Mike's figure. The position of the heads, bodies, and hands was carefully arranged for pyramid composition. All actors felt sad.

from a nearby day nursery to stage our thrilling drama on their playground.

In selecting the children (who are never professional models if I can help it), I was more interested in each child's ability to feel at home in the situation I had in mind than in his or her looks. A little checking around the neighborhood was enough to locate Harry Lewis Chien, Loren Gartside, and Michael Pearlman—all about six years old, all "Hoppy" fans, and each possessed of a conglomeration of costumes and shootin' irons that would turn a studio prop man green with envy.

My choice of cameras for a picture series of this type is a 4x5 Busch Pressman, where flash is needed, and a 2¼ x 2¼ Rolleiflex for most non-flash pictures. To give myself the advantage of maximum emulsion speed, I use fast pan film. One thing I'd like to emphasize, however, is the fact that the choice of cameras and films is of secondary importance. I've seen better pictures of children in action made by someone who owns a box camera and understands kids than by many a professional who has thousands of dollars worth of equipment—yet hardly knows a child from an aardvark.

Aside from a camera and film combination you like to work with, no other equipment is strictly essential. You may use an exposure meter, tripod, flash, and filters to an advantage for certain shots, but remember that mobility is important in following the action. Whatever you do, don't load yourself down with a lot of equipment or gadgets you won't really need.

Having gotten Harry, Loren, and Mike together "on location," the next step was to hold a "story conference" in which I explained what I wanted. I have found that it pays to take children into your confidence. They are not only quick to grasp the situation, but also have far better imaginations than most adults. Once the basic idea is sketched out for them, it never hurts to let them make suggestions as to the poses and acting. If they like, they can even "talk the part" as they go along. My only suggestions—after the ball starts rolling—are limited to those things that will affect the composition and lighting.

Before discussing the individual pictures that appear in the accompanying sequence, I would like to add a word of warning in connection with "casting" your characters for a backyard drama of this sort. Never ask a child to act a part that is distasteful to him. Mike Pearlman had been told by his mother that we were going to make a pretend movie "like Hopalong Cassidy." When Mike showed up at my house that Saturday morning he was dressed to kill—and I do mean kill. We were old friends, so without waiting for my greeting he pulled himself up to his full three feet seven, hooked his thumbs in his holster belt, and snarled out of the corner of his mouth: "Listen, kid. If I have to do any of this love-makin' stuff, I'm through!"

That settled it—Harry would be the male lead as far as "love interest" was concerned. As for Mike, I avoided discussing whether or not he should play a hero or villain lest he object to the "bad-man" role. The acts of sticking up the stagecoach, pulling a jailbreak, and getting shot by Harry, however, pretty well identified Mike regardless of how he may have visualized his role. Cowboy heroes, like old soldiers, never die. . . . THE END



**9. HAPPY ENDING.** A few minutes' drive took the Acting Company and Camera Crew from the nursery playground to the lakeshore for "location" shots such as this "movie-ending" climax. For the most part, Rus Arnold preferred using his 4 x 5 camera for flash shots, and a twin-lens reflex for non-flash pictures. This end-of-the-day effect was obtained by giving just enough exposure to avoid complete silhouettes.





**A baby gorilla sits and meditates, or looks as if he sits and meditates, on the problems of growing up to be a big gorilla—or maybe he's worried about lunch. To get a big image Ylla used Proxar lens; natural light,  $f/11$ ,  $1/100$  sec.**

**Lion cub snuggles up to mama. Flash,  $1/100$ ,  $f/16$ . ▷**

**YLLA SAYS** that she enjoys photographing animals because of their freedom of motion and natural impishness...even in captivity. These pictures seem to prove her point. They are just a few of the 100 portraits found in her latest book *Animals*—published by Hastings House, which is available from the MODERN PHOTOGRAPHY bookstore (see page 148).

Although a perfectionist, Ylla keeps her equipment simple when shooting her animal friends at rest or during play. The animals, feeling her friendliness, seem to respond to her silently in the almost human expressions caught on film by her ever-present Rolleiflex.

This quality of understanding and love for the Animal Kingdom places photographs by Ylla in a class by themselves.—L. F.



Rabbit gives photographer the onceover, simultaneously polishes up his nose. Proxar for closeup; electronic flash, f/22.

# YLLA'S ANIMALS



# WHICH DEVELOPER SHOULD YOU USE?

• • • by Dr. Edmund W. Lowe, A.P.S.A.



**S**ELECTING THE BEST developer-film combination for a particular type of subject is an important factor in successful picture making. Expert photographers do it as part of deciding the type of picture they want and planning how to get it. The planning must "start with the result," as Ansel Adams says in his excellent book, *The Print*.

Usually the result to be planned for is a picture which has enough contrast to make objects stand out clearly and separate from each other in the middle tones, and at the same time has some suggestion of detail down into the deepest shadows and into the brightest highlights. Pictures which don't meet this standard requirement are seldom successful, unless made for a special purpose. Use of the right film and

◁ For texture on leaves, skin, or similar surfaces in sunlight, use slow or medium speed film, extremely soft working developer. This photo by Shuji Kimura.





**Tremendous brightness range of brilliant backlighting requires low contrast film, soft working developer. To catch Portuguese fishermen landing in surf George Pickow used Rolleiflex, Super-XX, Microdol developer.**

selection of the right developer to go with it will enable us to produce this kind of a picture even though we may have to start with dull, flat lighting in one case, and in another case with very contrasty lighting where the brightness range is much greater than the film can normally record. It will also allow us to create a snappy or a soft effect as needed, whether or not such effects were present in the original scene.

To do our selecting successfully we must base it on three definite characteristics of the film—contrast, film speed, and graininess; and must match them with three closely related characteristics of the developer—tone scale, effect on film speed, and tendency to produce more or less fine grain. To illustrate the fundamental principles, we will consider the proper handling of two photographic problems involving widely different types of subject and lighting. In the first situation, suppose you are going to photograph some fast action at a track meet or foot-

ball game on a very dull, overcast day. In the second, assume you are going to make some texture pictures of a flower outdoors on a brilliant midsummer day.

#### ***Selecting the film for the job***

The compelling factor in getting your action pictures on a dull day would be speed, and you would select your film accordingly. For the midsummer day flower picture, however, you might select a film on the basis of graininess if you wanted to make a big enlargement, or possibly pick a film for its contrast characteristics.

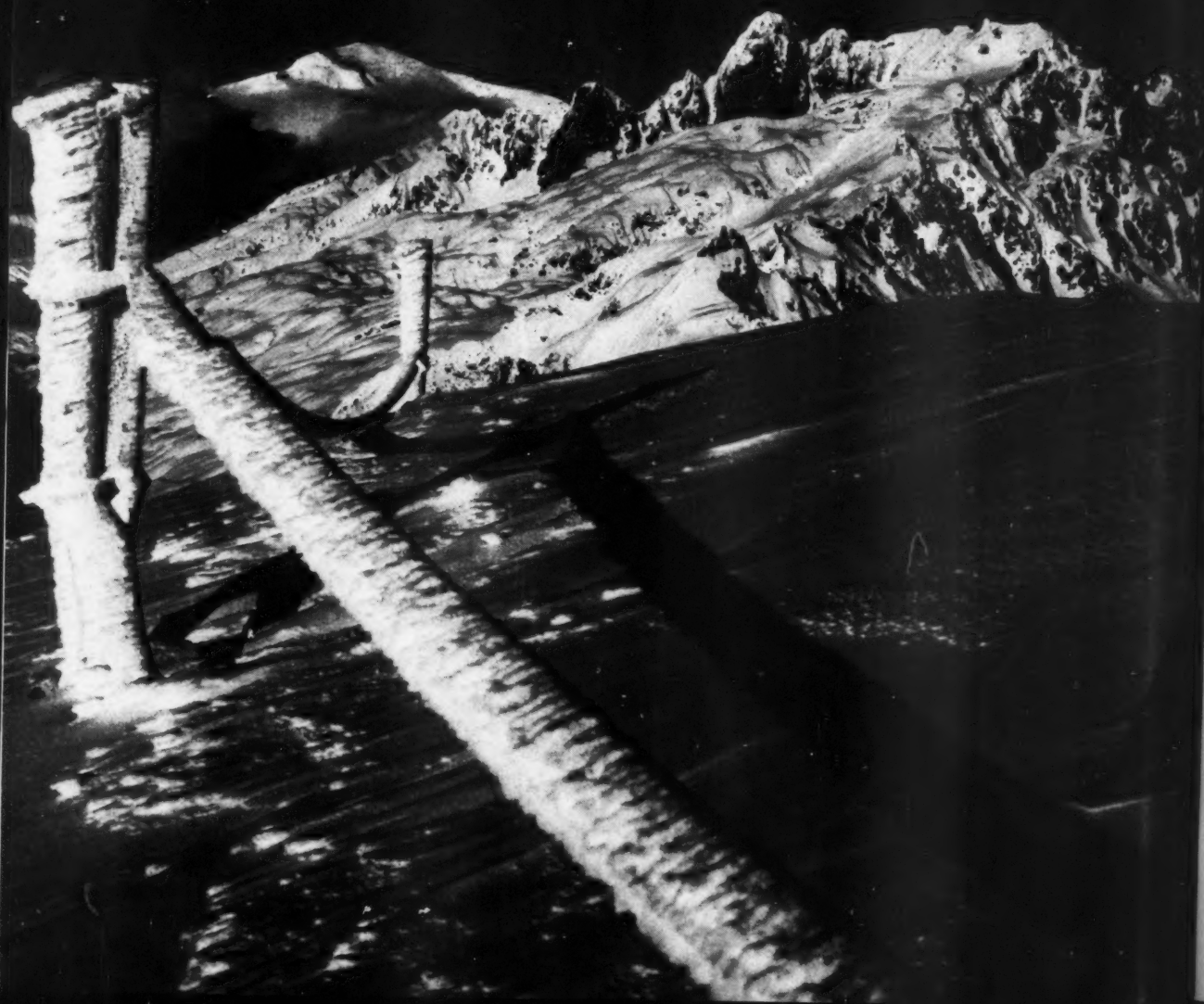
It should always be kept in mind, of course, that high speed films tend to produce relatively low contrast and coarse grain images, whereas the slower speed films produce finer grain images and can be developed to higher contrast. Having selected the film we are now ready to pick the correct developer based on its tone scale, effect

on film speed, and tendency to image graininess.

For your dull day action pictures you have already picked a high speed film. But since high speed films tend to give low contrast, and since this is exactly the opposite of what you want for photography on a dull day, you would pick a full scale developer in order to counteract it. The full scale developer acts in such a way that it produces an image density closely proportional to the brightness of the subject throughout the entire brightness range. It can be made to pep up a low contrast scene remarkably by extending the developing time. However, on a high contrast scene where the brightness range exceeds the range of densities which the negative can register, the higher brightnesses are all registered as the single maximum density and detail in highlight areas

is lost or "blocked up," which doesn't help the photo.

With the midsummer day flower photograph your problem would be the opposite. While you would want contrast in the middle tones to give good appearance of texture, you would also want to keep detail both in shadows and highlights in spite of the extreme brightness difference between these areas in your subject. You would therefore pick a slow speed film which would give plenty of contrast in the middle tones and would use with it a very soft working developer. A true soft working developer compresses the tone scale in the highlights, so that these areas will not block up but will contain some suggestion of detail even with the full development needed to give good middle-tone contrast and shadow detail. The results are sharply distinguished from



those obtained by underdevelopment with a full scale developer. The latter procedure may keep the highlights from blocking up but produces insufficient contrast in the middle tones so that the print looks muddy. Practically all present-day fine grain developers are soft working except those which contain paraphenylenediamine; they tend to be of the full scale variety.

#### **Effective film speed and graininess**

It is well known that some developers require less exposure on the film to produce the desired negative density than others. Those which require less exposure are said to give a higher "effective film speed" than those which require more. Generally the super-fine grain developers require more exposure than those which produce less fine grain. The rule does not hold strictly true for all developers, but it holds much more strictly than one might believe after reading some articles and advertisements where extravagant claims of high effective emulsion speed coupled with extremely fine grain have been made.

American films are so conservatively rated by their manufacturers that so-called normal exposure will generally produce satisfactory negative density with the fine grain class of developers and will produce much too high density with more active developers such as D-76, Ansco 17, or Edwal 12. Hence it is common practice to use  $\frac{1}{2}$  or  $\frac{1}{4}$  normal exposure for film to be developed in the latter solutions. Indeed, where the brightness range of the scene is not too great, usable negatives can often be obtained with  $\frac{1}{8}$  or  $\frac{1}{10}$  "normal" and sometimes less exposure. *No developer that the writer knows of will produce fine grain and at the same time higher effective emulsion speed than D-76 (especially if the borax content of the latter developer is increased somewhat), provided development is to the same degree of contrast in each case.*

In view of the above, you ought to pick one of the semi-fine grain developers for your dull day photography unless you had to use a miniature camera. In the latter case you might use one of the paraphenylenediamine developers since they produce between  $\frac{1}{2}$  stop and a full stop more film speed than others which give equivalent fineness of grain. Also, with a small camera you usually have a faster lens and hence can stand a little less film speed for the sake of finer grain.

#### **Don't underdevelop to get fine grain**

Underdeveloping to give finer grain would in this case be self-defeating. The underdevelopment does produce a finer grain structure but it also cuts down effective emulsion speed through loss of image density. Shadow detail is thus lost. Also the snappiness needed for dull day photography is not attained.

With our midsummer day flower picture, since speed is not of prime (Continued on page 140)

For mountain scenes, other distant landscapes, a full scale developer brings out faraway detail which sometimes gets lost in atmospheric haze. Andre de Dienes.

## **CLASSIFICATION OF COMMON DEVELOPERS. TABLE A**

Type of Developer	Extra exposure required to give density produced by Kodak D-76	Tone-Scale Characteristic
<b>Non-fine grain group</b>		
Ansco 40	—	Intermediate
Ansco 42	—	Soft working
D-72	—	Full scale
DK-60a	—	Intermediate
DK-50	—	Intermediate
Edwal 111 (used for film)	—	Full scale
Pyro with strong alkali	—	Full scale
Pyro with less alkali	—	Soft working
<b>Semi-fine grain group (enlargements 6 to 10x)</b>		
Ansco 17	None	Soft working
D-76	—	Intermediate
D-23	$\frac{1}{2}$ stop	Soft working
Edwal 10	None	Full scale
<b>Fine grain group (enlargements 10 to 15x)</b>		
D-25	1 stop	Soft working
DK-20	1 stop	Soft working
Edwal 12	$\frac{1}{2}$ stop	Full scale
Microdol	1 stop	Soft working
Thermofine	1 stop	Soft working
Ultratone	1 stop	Soft working
X-33	1 stop	Soft working
<b>Super-fine grain group (enlargements greater than 15x)</b>		
Edwal 20	$1\frac{1}{2}$ stop	Full scale
Finex	$1\frac{1}{2}$ stop	Intermediate
Minicol	$1\frac{1}{2}$ stop	Very soft working at 65° to 70°; full scale at higher temperatures
ND-3	$1\frac{1}{2}$ to 2 stops	Intermediate



# HOW GOOD IS COLOR PHOTOGRAPHY?

**A new book, "The Art and Technique of Color Photography"  
gives 195 different answers . . . by Jacquelyn Judge**

In spite of the impassioned complaints of some photographic critics to the contrary, the baby of photography—color—seems to be in very good health and all indications are for a spurt in growth over the next few years.

A brand-new book—"The Art and Technique of Color Photography" subtitled "A Treasury of Color Photographs by the Staff Photographers of *Vogue*, *House & Garden*, *Glamour*" and listing among its stars: Balkin, Beaton, Blumenfeld, Cassidy, Coffin, Denney, Grigsby, Horst, Joffé, Kertész, Matter, McLaughlin, Mili, Parkinson, Penn, Rawlings, Rutledge—is the color picture book of the year.

In it, the color *aficionado* will find photographs to fit his every fancy. There are portraits, landscapes, experiments, fashions, still lifes, figure work, interiors and reportage. Surprisingly, since most of the photographs are from *Vogue*, few are concerned with fashion itself. This was the deliberate choice of Alexander Liberman, Art Director of the Condé Nast Publications, who was primarily responsible for the idea and layout of the book. Liberman in a foreword to the book says this about the reasons for making his choices:

"This book comes out at the threshold of the color era. . . . In the selected examples of the work of these photographers in a variety of subjects . . . one can evaluate the possibilities and the limitations of the medium; and the full range of creative expression from straightforward reproduction of reality to the stylized abstraction of the same reality. It is through their passion to express themselves in the new art form that the photographers became the true pioneers of a new visual frontier. Their conquest had to be recorded and preserved, and the result is this book."

That this fine tribute to the photographers who work for Condé Nast is well-deserved is demonstrated by the pages which follow. Here is a collection of photographs beautiful to look upon, inspirational to the amateur. They were done by men who are tops in their field, men who are highly paid and whose skills are intensified by fine layouts and excellent engravings.

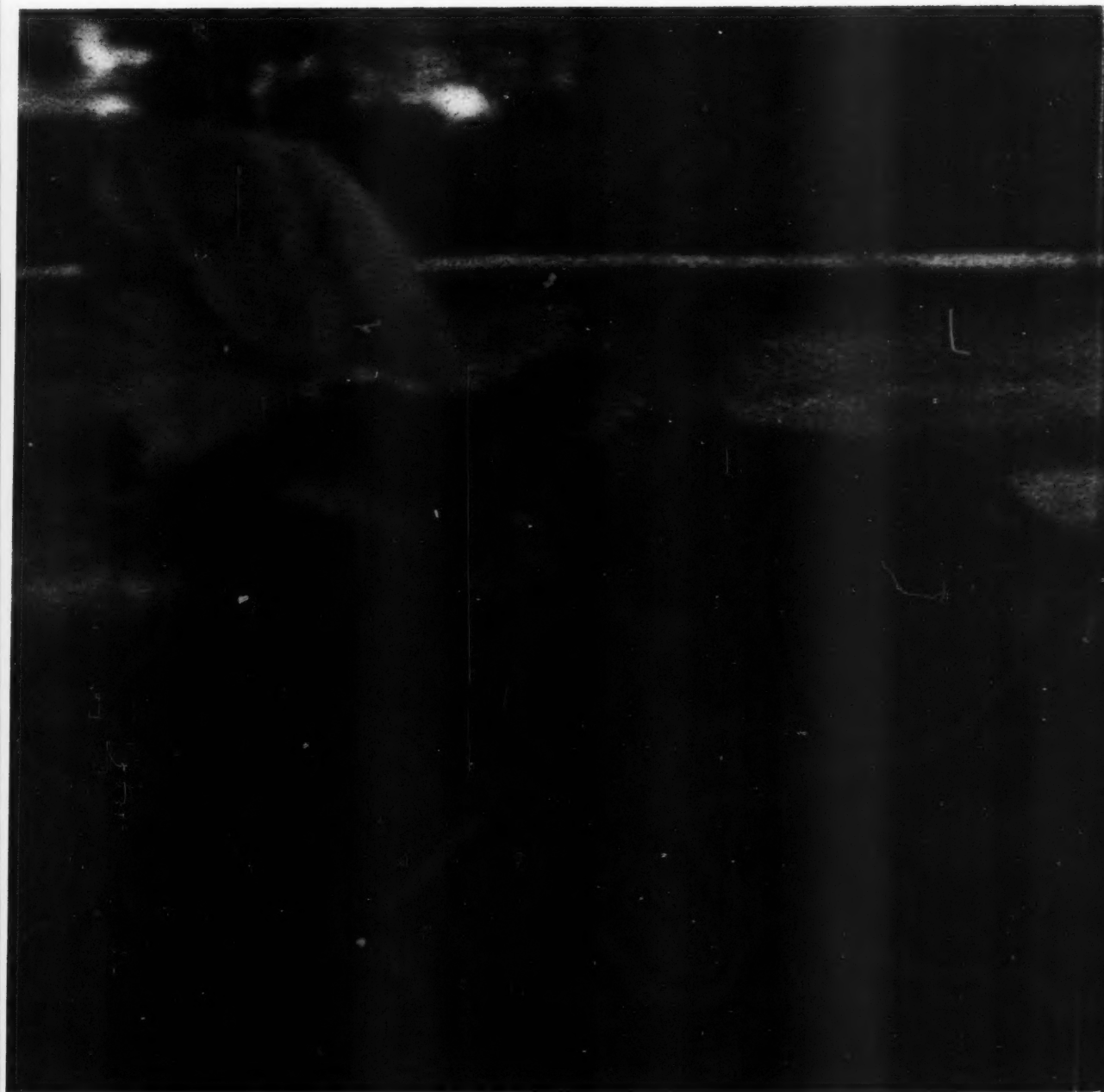
These fine layouts and reproductions plus the comfortable format (the book is the same size as *Vogue*) do real justice to the creative efforts of the photographers.

But in all this enthusiastic comment, we should like to add a dash or two of cold water. First, the book does not demonstrate the very best of the whole field of work in color since it contains only the work of the Condé Nast photographers (photographs which have been published before in *Vogue*, *House & Garden*, *Glamour*). And spectacular as their work may be, there are photographers outside the Condé Nast fold who would have to be considered in any complete evaluation of the whole field of color.

The second caution: you won't learn the basic elements of how to take color photographs in this book. The "technique" (*Continued on page 71*)

**IRVING PENN.** One of the greatest still life photographers demonstrates his skills in this study of after dinner games. The camera was an 8 x 10 Deardorff with an f/6.8 Goerz Dagor lens. Penn used Type B Kodachrome with a pale blue filter and multiple source tungsten light. Pale background and extreme detail are typical of the photographer's style. In this case, exposure was 15 minutes, f/64.





IRVING PENN. Reminiscent of impressionistic paintings is this photograph of bullfight in Barcelona which was taken with a Rolleiflex on Daylight Ektachrome. Light was daylight and exposure  $f/5.6$  at  $1/5$  second. Camera was handheld. Question: How much of such a photograph is planned, how much the result of accident?



JOHN RAWLINGS. Made to show the nail polish and jewelry, this picture is an aesthetic pleasure. Taken with an 8x10 Ansco View camera, equipped with an f/6.3 Wide Field Ektar lens, on Daylight Kodachrome. Light was a combination of daylight and one 500 watt spot directly behind the setup. Exposure: f/11 at 1/2 sec.







△ NORMAN PARKINSON. A ridiculous sounding assignment: to cart model, clothes, and photographer to Africa's Victoria Falls for a location shot. But the breathtaking result is worth it. The camera was a Rolleiflex. Daylight Ektachrome and natural light. Exact exposure was forgotten.

◁ FRANCES McLAUGHLIN. The photographer combined morning sun streaming through windows with blue photofloods for fill-in light to achieve softness in this fashion study of a red scarf. She used an 8x10 Eastman View equipped with an f/6.8 Schneider Symmar lens and Daylight Ektachrome film. Exposure: f/7, 1/10 sec.





part of the title consists of short paragraphs which give descriptive and technical data on each of the 195 photographs. But don't let that bother you. It is always possible to pick up the how-to story from MODERN. As for the practice of color photography, there has never been a demonstration quite like this book.

Certain trends in color, apparent to the eyes of the discerning magazine reader over the past years, are reflected in this book. Several of these photographs have started whole new lines of experiment and work in color. One such photograph is Beaton's blue lady, which appears on page 70. This deliberate use of unreal color as an attention-getting device created a furor when it was first published—and influenced other photographers in thinking along the same lines.

Another, newer photograph of the same category is Penn's photograph of a bullfighter in Barcelona (on page 66), which abstracts an impression from a scene. Not only is the color unreal, but the texture is so rough, the figures so blurred that the photograph moves far from the actuality before the camera—to leave the reader with just an impression of the scene.

Another highlight in the book is the portrait by Gjon Mili of Pablo Picasso drawing with a flashlight. This was the first of many such photographs—and still one of the best, since the use of the light-tracing was not just for the sake of a trick, but as an integral part of the portrait of an artist. This photograph is truly a new way of graphic expression with photographic tools.

A second photograph by Mili—a montage taken from the Gian-Carlo Menotti opera "The Consul"—is a magnificent example of the thinking photographer at work on a difficult visual problem. In Mili's own words: "After seeing the opera twice, it seemed to me that the most significant single thing was the note of despair, brought to a climax in the final scene. There, the chief personality, the hunted man's wife, commits suicide by gas, and while dying sees—in a nightmare as it were—a strange procession of all the people in her life; her mother-in-law dressed like a bride, her husband, dressed as the groom, and all the rest as ghost spirits, humans wearing masks instead of faces. This feeling is achieved on the stage by lighting and make-up. How then to recreate this mood in a photograph? I decided that a high speed flash double exposure—

**CECIL BEATON.** Demonstration of debt owed by color photographers to engravers is this lady, who got her blue effects through engraver's tricks, though original idea was Beaton's. This picture, which started a trend to the use of unrealistic colors, also won an Art Directors' Club Gold Medal. It was taken with an 8 x 10 Eastman View camera with an f/6.8 Goerz Dagor lens on Type B Kodachrome. Studio spots and floods provided light. Exposure: f/11 at ½ sec.

one exposure of the set with the woman bent over the gas range, the other of the dance of death (all the people of the play in their make-up, moving in a trance)—might create the desired effect. The result was better than I had anticipated. The exposure of the set, superimposed as it is over the people, creates—through juxtaposition of lines and intermixtures of colors—an utterly unreal feeling. It is indeed a nightmare, which is what I was after."

### **The work of Irving Penn**

But of all the fine photographers represented in the book, it is Irving Penn who dominates the scene. Part of the reason may be simply that he has the largest number of pages devoted to his work. Another is the quality of his work.

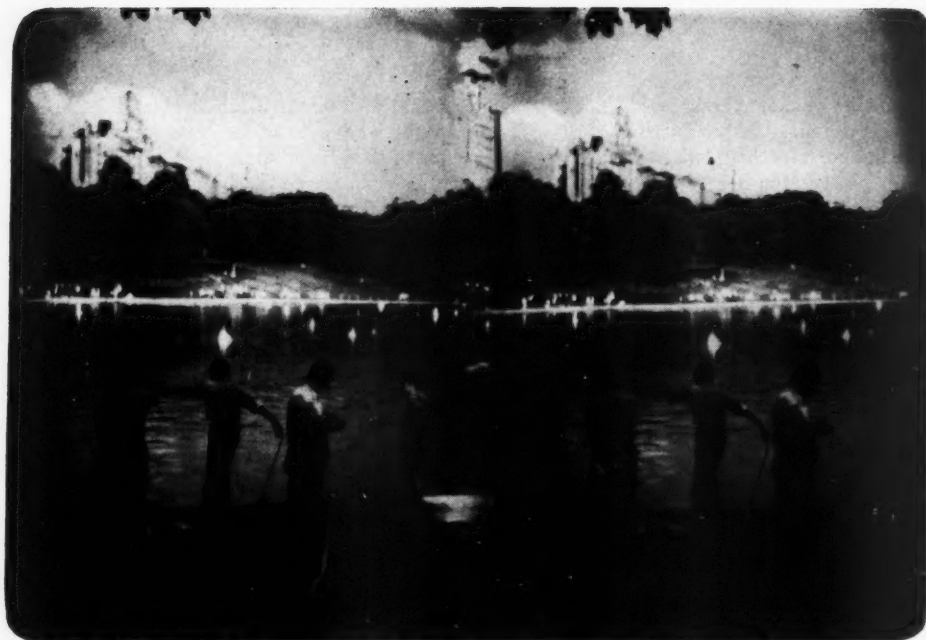
One returns again and again to the Penn section of the book. (Each photographer has a section and at the beginning of his own is given a page to comment on color photography; more about these comments later.) Here is great skill, imagination, facility. Apparently Penn can do anything from a still life to a bullfight, from a 15-minute exposure to a split second. He can place the most beautiful model or the simplest Peruvian Indian before his camera and come up with equally interesting results. In his comment on color, he says somewhat sourly, that in his world of color photography "there is no room for less than perfection; there women do not wrinkle as they age, fruit does not decay, babies do not cry, bosoms are always ample." But, much as Penn may have indicated dislike for his photographic world, he does well by it—with consummate style and taste.

A name new to most Americans is that of Norman Parkinson, an Englishman whose work has mostly appeared in the British *Vogue*. Parkinson is the bright new star of the book. A two-page spread shot by him—a nude—is one of the most delicate and difficult photographs in the entire book.

### **Parkinson on hobgoblins**

Parkinson is unpretentious in his few words about color and echoes the sentiments of many an amateur: "Listen, between the lens and the emulsion, hiding in the bellows, there live dozens of minute hobgoblins, some good and some evil, and these little creatures can make or mar one's picture. They thrive on color work, which they prefer." Parkinson's work is less experimental, less "different" than Penn's. But to him goes the credit for the photograph which is just about the ultimate absurdity in location fashion shots.

Seems that in their search for unfamiliar backgrounds in front of which to place their sophisticated ladies, the fashion editors had overlooked one spot—the heart of Africa. So, model, clothes, Parkinson and camera were bundled off to Victoria Falls. The result? See it for yourself on page 69. It is beautiful. But, oh, (Continued on page 114)



# stereo without a viewer

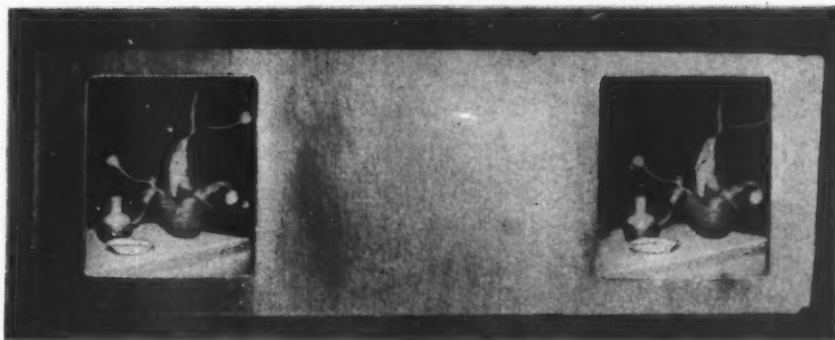
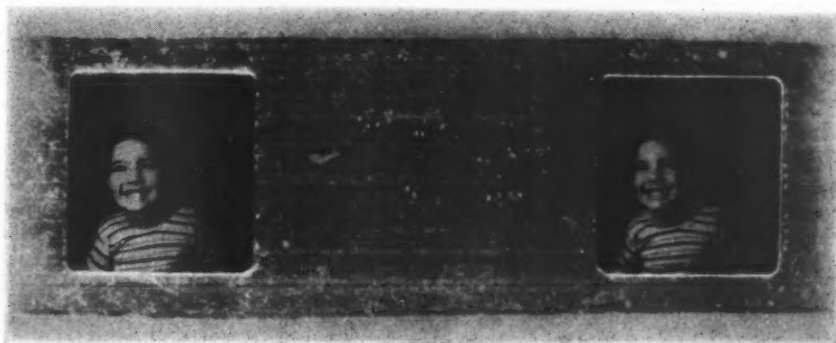
by JULIUS B. KAISER

NO, GENTLE READER, we aren't trying to pull a fast one. Today is not April 1 or Hallowe'en. You *can* see stereo pictures without a viewer. It's actually very simple to do and often comes in handy when you may be without a viewer or you come across some stereo pairs reproduced in a book or magazine. But seeing stereo without a viewer *does* take practice.

At the top of these two pages are enlargements of typical views produced with a Stereo-Tach (made by Advertising Displays Inc. of Covington, Ky.) mounted on a 35mm camera. At the right, you'll find two stereo pairs produced by a Stereo Realist camera, manufactured by the David White Co. of Milwaukee. You can practice on these or, for that matter, on any stereo shots you may have around your house. A word of warning. Stereo-Tach pictures must be enlarged slightly before they can be seen without a viewer. All set? Here we go.

Hold the stereo pair (these pages if you are going to use them) at normal reading distance from your eyes. Don't look at the pictures but instead focus your eyes out the window at a distant object. Now without changing the focus, still staring off into space, put the stereo pair in the path of your vision. If you see three pictures instead of the two that are actually there, you are making progress. If not, try over again until you do see three images when you hold the stereo pair before your eyes. Be patient, it may take some time. Remember, don't focus your eyes on the stereo pair. Keep them focused at a distant object. *(Continued on page 129)*





It's easy to see the Stereo-Tach enlargements, *above*, and the Stereo Realist slides, *right*, in three dimensions without a viewer. Read the text, be patient and practice.

# Monsieur Daguerre

The first time in English: the life and work of this pioneer in photography. In two parts, by Beaumont Newhall

LOUIS JACQUES MANDÉ DAGUERRE, the inventor of the daguerreotype, died a hundred years ago. Perhaps no other figure in the history of photography is more famous. He did not, it is true, invent photography; no single individual can be given that honor. His invention was founded upon the work of others, and was to be supplanted on the very year of his death by a different technique. Yet it was Daguerre who launched photography. His technique was the first to capture the public's curiosity and imagination. What Wedgwood, Niépce and Fox Talbot had already done would not have come to fruition without the impetus given by Daguerre. Ever the showman, he brought his invention to the public in a way which so excited their interest that photog-

raphy may be said to have been born on that Monday afternoon in August, 1839, when the French government announced to the crowds that filled the Palace of the Institute in Paris, and to the world at large, the secret process of the daguerreotype.

The records of Cormeilles-en-Parisis, a town within sight of Paris, state that Louis Jacques Mandé Daguerre was born there on the eighteenth of November, 1787. When he was five his father, a minor government official, moved to Orleans, and in that city Daguerre grew up. He was always drawing, and showed such skill that his father apprenticed him to an architect when he was thirteen. At sixteen he was restless for Paris; a place was found for him there with Degotti, a scene painter, famous for making sets for the Opera.

Soon the young artist left his master and struck out on his own. As the late Georges Potonniée tells us in his book, "Daguerre Peintre et Decorateur," more than one popular play became memorable for Daguerre's stage sets, and critics even suggested that the scene painter should take the bows before the actors and the author.

## Daguerre meets Bouton

He met, while painting scenery, Charles Marie Bouton, assistant since 1800 of Pierre Prévost, who operated three of those circular skylighted buildings lined with immense murals of cities, battlefields and historic events which were known as "panoramas."

Daguerre and Bouton dreamed of something that would go beyond the stage and the panorama. "Means should be found," they wrote, "of imitating aspects of nature as presented to our sight, that is to say, with all the changes brought by time, wind, light, atmosphere." They formed a partnership. On July 11, 1822, an unornamented, barracks-like building, its roof a skylight, opened its doors to the

Daguerre showing his daguerreotypes. This illustration was made in 1839. George Eastman House Collection.

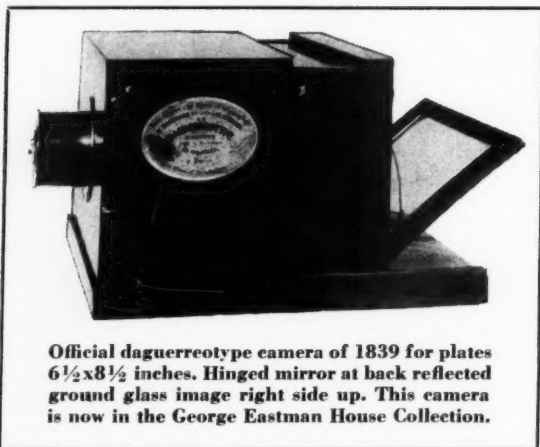


Daguerreotype.  
Expérience publique faite par M. Daguerre.



Daguerre posed for his friend Sabatier-Blot's daguerreotype camera in 1844. The rare original daguerreotype is now in the George Eastman House, Rochester, N. Y.





Official daguerreotype camera of 1839 for plates  $6\frac{1}{2} \times 8\frac{1}{2}$  inches. Hinged mirror at back reflected ground glass image right side up. This camera is now in the George Eastman House Collection.

Parisian public. On its gable the single word "DIORAMA" was spelled out in huge letters.

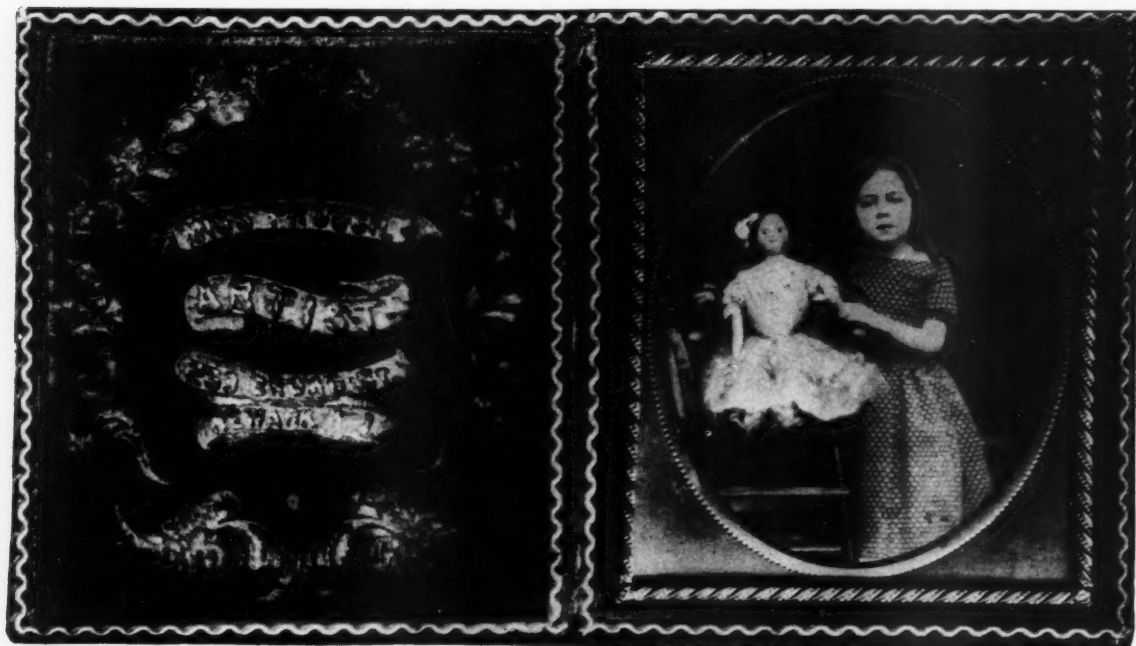
Like its neighbors, the new building was a theater. Yet no actor was to tread its boards during the seventeen years of its life. For it was a theater for scenery alone, scenery painted in the most illusionistic way and presented with every artifice to fool the audience into believing that what they saw before their eyes was the size of life and just as real.

Within the Diorama were three separate stages radiating from a single, circular auditorium which, with its walls, boxes and proscenium, revolved at will, so that the spectators were brought to face each stage in turn.

At the grand opening, one of the stages showed "An Interior View of Trinity Chapel in Canterbury Cathedral," and the other, "A View of Sarnen Valley, Switzerland." We learn from a theatrical critic that, once within the dim auditorium, reached by climbing a winding staircase, "you will find that you are in a gallery over the entrance of an ancient cathedral. You are transported to Canterbury. At one moment the sky darkens, nave and vaults become gloomy, the golden light has left the pillars. Now the cloud which hid the sun has passed, sunbeams burst forth again amid the arches. But where do these exclamations of surprise come from? Look, the wall at the right is opening up! What bright sun! What rich country! Looking around, I can still see the nave of Canterbury. But it is slipping away—the wall is closing. Don't you see that you're turned around, without knowing it, and carried, with the chair you're sitting on, to a charming Swiss valley? Water falls from that hillock. Those clouds are turning dark and losing their bright color. It's raining down there behind the hill, the mountains are disappearing beneath mist. But the storm blows over, the sun comes back to illuminate the valley. Whoever has not seen such marvels doesn't know one of the greatest pleasures that can be experienced."

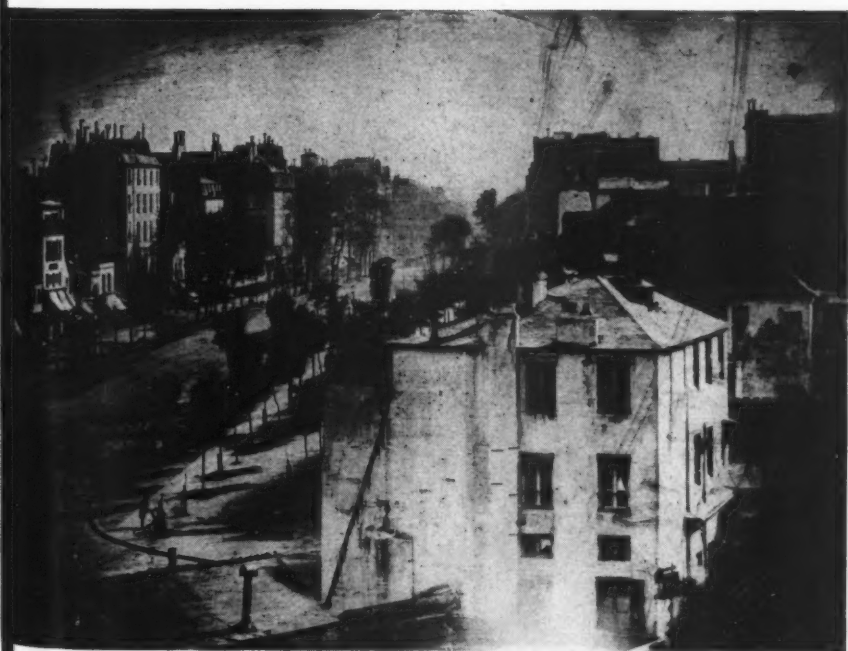
#### *How they did it*

Daguerre and Bouton created these marvels by painting two pictures on one semi-transparent canvas. By reflected light the front picture was visible; by transmitted light the rear picture was seen. Hence "diorama," from the Greek *dia* (through) and *hermos* (seen). Shutters and curtains controlled the (Continued on page 130)





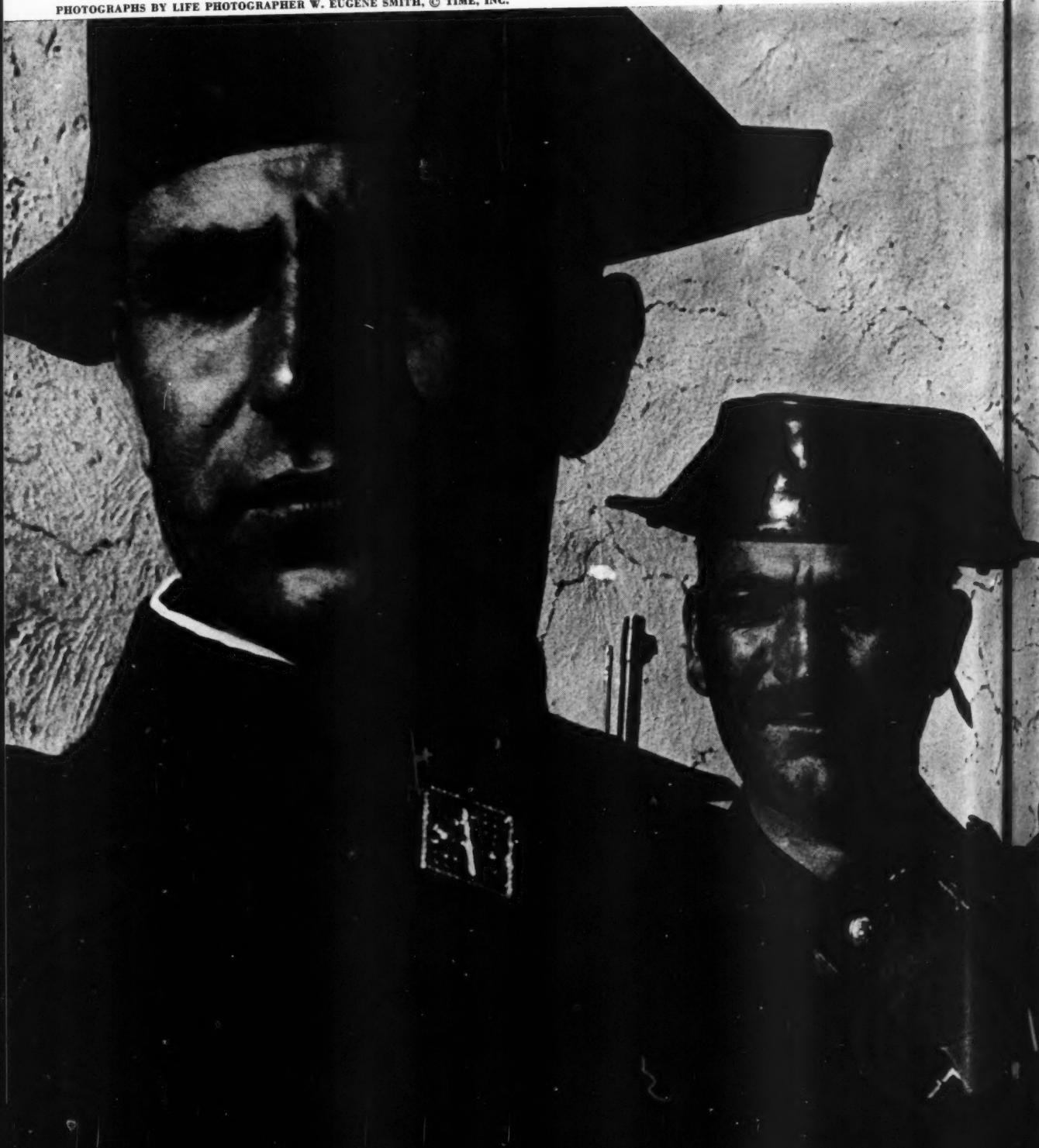
△ Daguerre used bric-a-brac in his studio for early experimental exposures. Original of this daguerreotype is in the Conservatoire des Arts et Métiers, Paris.



◁ Daguerreotype of Paris boulevard was taken by Daguerre in 1839. Man getting shoeshine was only person who held still long enough for his image to be recorded by the exposure which lasted about 10 to 20 minutes.

*Far Left:* An early American daguerreotype taken by Miss Charlotte Prosch, Newark, N. J. Note photographer's credit which appears prominently on half of fancy folding frame. Courtesy of the New York Historical Society.

PHOTOGRAPHS BY LIFE PHOTOGRAPHER W. EUGENE SMITH, © TIME, INC.





# W. EUGENE SMITH'S SPAIN



**ON THESE TEN PAGES:** photographs taken by W. Eugene Smith last year in Spain. Four of these pictures have appeared before—in the April 9, 1951, issue of *Life*. The others are published here for the first time.

There are no long captions in this portfolio, no extended discussions of the fine points of each photograph. The pictures speak for themselves and MODERN is proud of the opportunity to show them.

What is great photography? It is easier to recognize than to define. Perhaps the story of the creative process involved in making these pictures—together with the results—tells more about what is great in photography than any abstract definition.

The creative process starts long before the actual taking of the pictures. Smith did not accidentally fall into the village of Deleitosa where all the photographs (except that of the beggar girl) were made.

He knew about Spain. He had thought of photographing it for 10 or 12 years. He had read books, dispatches, articles. He had talked to people who had been there. He had listened to the music of Spain and looked at her paintings. He learned about the nature of the religion of the people, their diet, their jobs, their literature. From all this, he felt something of their hopes and fears. From all this, he knew he wanted to do the story of how the Spanish people spend their days, what is important to their lives.

Once in Spain, he spent a month and a half, taking few pictures, driving 7500 miles still in search of his story. He was continuously evaluating and refining his preconceptions of the country. In the barren land above Madrid he found the greatest poverty, villages where people were literally starving. The orchards to the south presented a more prosperous though feudal existence. And in the fishing villages along the coast was still another kind of life. The problem was to find a place where the economy was a balance between self-ownership and (Continued on page 124)

**GUARDIA CIVIL**



MOTHER AND CHILD

BEGGAR GIRL

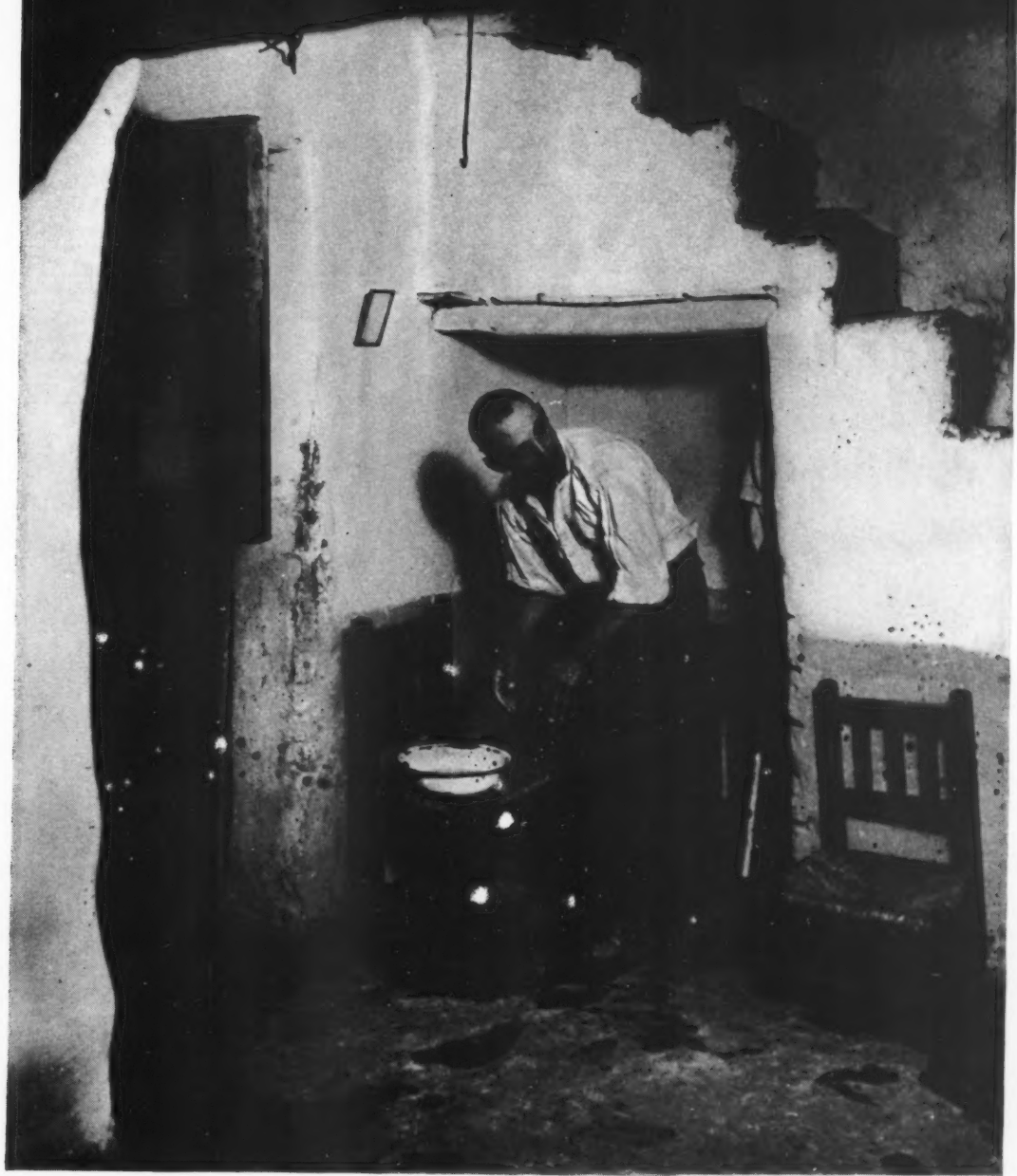






VILLAGE PRIEST  
IN THE FIELDS





AFTER A DAY'S WORK





◁ WOMAN, HUSBAND, SON

THE WOMEN MOURN ▷

THE VILLAGE OF DELEITOSA ▽









*pictures from our readers..*

# "I tried it myself"

**N**EXT MONTH is the month for contributors to "I TRIED IT MYSELF." In just a little over a year, the pictures submitted to the Columns Editor have improved so much that the two pages devoted to them each month can no longer contain all of those worthy of publication. Thus in our January, 1952, issue, the entire feature picture section will be turned over to "Pictures From Readers."

This is the first time such a thing has happened in the 14 years that MODERN (and its predecessor, MINICAM) has been published. We take it as a compliment that most of the pictures were made as a result of read-

ing specific articles in MODERN, and we shall continue our policy of providing every possible opportunity for MODERN's readers to participate in the contents of the magazine.

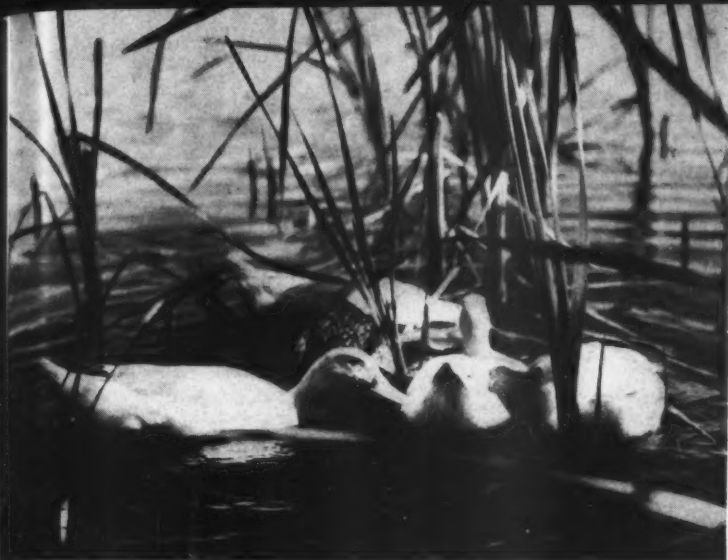
If you like the idea of devoting an entire picture section to the work of our readers, let us know about it. Meanwhile, perhaps you would care to let us see some of your own favorite shots. Be sure to include full technical data, and return postage if you want us to send back pictures we cannot use. Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York, 10.—AWA



"Goodbye Daddy" by Peggy Spencer of Louisville, Ky., captures the pathos of the moment when a soldier must leave his family for the Korean War. The flash exposure of 1/200 at f/22 was made with a Speed Graphic.



"Portraits by Windowlight" (Sept. issue) gave Robert Barger of Rivera, Calif., this picture idea. Direct and reflected light from one window made it possible to expose for 1/200 at f/5.6 on Super-XX. Flexaret camera.



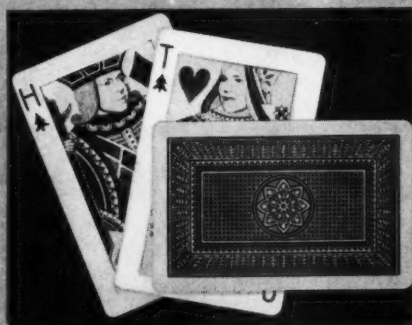
Ducks have a poor sense of photo composition according to Irene Shay of Mirror Lake, Washington, who spent a chilly morning in wait for this composition she calls "Sentry Duty". Graflex camera, "A" filter, 1/70 at f/5.6 on Plus-X.



"Martha" was photographed by Mr. and Mrs. Bud Shields of Dallas, Texas. Mrs. Shields found the model and directed the posing; Bud did the shooting. Rolleicord, K2 filter, 1/100 at f/16, Super-XX.



Photographing a raging forest fire is always an uncomfortable—and oftentimes risky—proposition. Flying sparks and blasting heat are as hard on camera equipment as on the photographer himself. Murray Shepard of Cape Elizabeth, Maine, made this night photo with a Speed Graphic, 1/100 second at f/8.



# *making better Christmas cards...*

**EVERY YEAR**, hundreds of thousands of photographers throughout the world take time off to wrack their brains—and other people's—to find the makings of an interesting photographic Christmas card.

Narrowing the selection down a bit, let's take a look at the work of one successful brain wracker, Herb Giles, who has turned out personal, interesting and imaginative Christmas cards for over ten years. Friends of his have grown accustomed to seeing the faces of Terry and Herb peer up at them in the form of clappers in bells, faces on playing cards, the figures in a weather forecaster or just plain Mr. and Mrs. Giles (all in illustration above).

A bit over a year ago, Herb became the proud father of a daughter named Jane, who this year takes her rightful place in the Giles card series. On these pages, you can follow the card making, step by step.—J. R. W.





1. A year-old daughter makes a snug fit in a country mailbox. Herb shot this photograph last summer with weather eye on the making of this year's Christmas card.



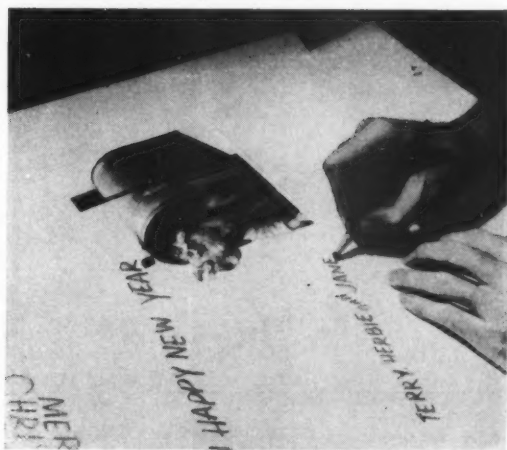
2. While on vacation, Giles shot a rural landscape whose main attraction was a shut mailbox. Already, idea for completed greeting card had taken shape.



3. The card was to show Herb and Terry standing near the mailbox. But it was in New England, Terry and Herb, in New York. A paste-up was planned.



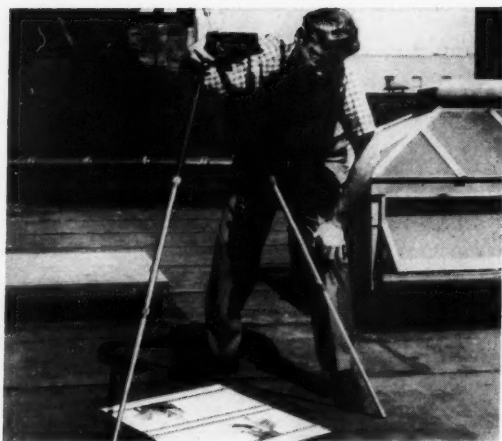
4. The shot of Herb and Terry bundled up in winter clothing (3) and the mailbox (2) were cut out and pasted together on one large piece of white cardboard.



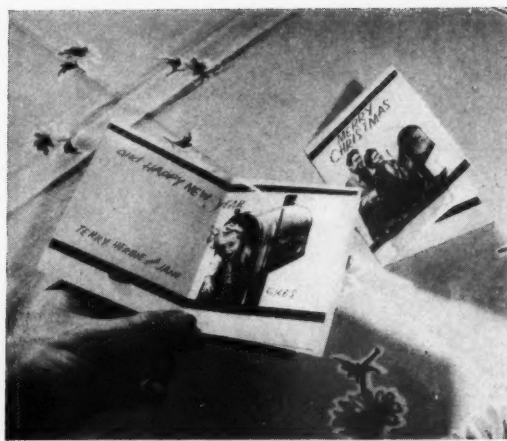
5. The picture of Jane in the mailbox (1) was also cut and pasted on. Herb arranged photographs and lettered words of greeting so they would fold correctly.



6. Decorative cellophane wrapping tape was used to make the borderings after the paste-up and lettering were done. Turn to the next page for concluding steps.



7. Paste-up was taken to the roof and photographed with a camera on a tripod. Natural light often is easier to use for such copying than indoor flood lamps.



8. Enlargements of the resulting negatives were made on single-weight semi-matte surface. The prints were then French folded as planned into complete cards.

## HERE'S A SECOND CARD, DONE WITH A MIRROR



1. Terry and Herb had themselves photographed from the back with the Rollei between them for eventual paste-up.



2. To simulate the reflection in a Christmas tree ornament, they also photographed themselves in a round mirror.



3. A tree ornament and branch photograph was pasted on cardboard. Mirror shot was pasted atop ornament. Photograph (1) was cut and added, lettering done, result photographed. Voila!







# photo data...

## Common darkroom troubles and how to avoid them

### Developer troubles

Defect	Possible Causes	Suggested Prevention
General fogging of negatives or prints.	Developer temperature too high; excessive development; unsafe darkroom.	Develop at temperatures and for times recommended by manufacturer. Avoid excessive development. Check darkroom for light leaks.
Staining of negatives or prints.	Developer was mixed in too hot water. Developer exhausted or contaminated.	Do not dissolve developer in water over 125° F. Use freshly mixed working solution for each printing session. Do not attempt to develop more film per quart of developer than manufacturer recommends. Store mixed developer in cool, dark place.
Uneven development; streaks or areas of varying densities in negatives.	Failure to immerse negatives completely and evenly in developer; lack of agitation. Portions of film sticking to one another. Developer poured in too slowly.	Immerse film completely, rapidly in solution. Agitate film thoroughly. Make sure developing tank is properly loaded, especially when using rolls and film pack.
Frilling or blistering of negatives or prints.	Temperature of developer too high.	Develop at temperatures recommended by manufacturer. Use an accurate thermometer.
Developing solution does not develop, or forms very weak image.	Part of developer omitted from solution. Developer may be exhausted.	When mixing developer, make sure entire contents of package is used. Stay away from old, exhausted solutions.
Clear spots in emulsion of negative (pinholes).	Air bells or dirt on emulsion prevented developer from acting over entire surface.	Agitate film in developer; always filter developer solutions before use.
Round, light or white spots on prints.	Air bells on emulsion prevented developer from acting over entire surface of print.	Agitate prints while in developer. Break air bubbles with fingers as they form. Develop prints face up.

### Fixing bath troubles

Staining of negatives or prints.	Fixing bath exhausted or contaminated; omission of short stop between developer and fixer. Prints, face up, partly exposed to air.	Whenever fixer shows signs of exhaustion (miliness, yellowish color, bad odor), replace with fresh solution. Use short stop to prolong life of fixer. Keep prints face down in fixing bath.
Uneven fixing; abrupt variations in density of negatives and prints.	Lack of agitation, incomplete immersion in fixing bath.	Agitate films and prints in fixer. Do not allow negatives or prints to stick together while fixing. Refixing negatives may help.
Fading of negatives or prints to brown or yellow.	Incomplete fixing or washing	Fix and wash negatives and prints for length of time specified by manufacturer.
Dark spots on prints.	Air bells on emulsion prevented complete fixation. Pinholes in negative.	Make sure that short stop between developer and fixer is not too acid. Agitate prints thoroughly in fixer. See "pinholes" in developer data above.

### Miscellaneous processing defects

Discolored spots, appearing on prints after drying.	Air bells formed in washing.	Wash prints thoroughly; remove and replace prints in wash water occasionally, to break air bells.
General gray fog over entire print.	Lightstruck paper. Safelight too strong or too close to developing tray; unsafe darkroom.	Keep paper in light-proof container. Check safelight and darkroom for safety. Keep safelight at recommended distance from trays.
Water marks on negatives.	Drying of individual drops of water.	Squeegee negatives carefully with clean sponge, absorbent cotton or chamois, after removal from wash water. Immersion in wetting agent after washing will help prevent marks. Rewash marked negatives.
Long scratches on emulsion of negative.	Grit in sponges used in squeegeeing negatives, or on emulsion of film.	Make sure sponges and film are free of foreign matter before squeegeeing negatives. Also, check that scratches aren't caused in camera.
Negative looks like alligator skin (reticulation).	Stop bath, fixer, or wash water very much colder than developer temperature.	Keep stop bath, fixer, wash water temperatures within 5-10 degrees of developer temperature.

**NOTE:** Sometimes negative defects are caused by a combination of processing errors, rather than any single one, which makes it difficult to point out one isolated cause. This table, which was compiled by N. M. Grossman, is intended as a guide to some of the more common troubles.

# FLASH COMES OF AGE

## WITH THE

# Kodak

HERE'S the new, completely modern solution to all the basic photoflash problems—a series of co-ordinated units, built to professional standards, incorporating all the best in flash engineering, from which you select the exact combination that fits your needs and methods.

Kodak Ektalux is "flash grown up." It discards all outworn tradition. It's a professional's dream, a press photographer's delight. Its Flashholder is the first high-energy, battery-condenser unit that's scientifically designed for holding. Extensions are series-wired—so there's no spotty firing, no lamp out of step. At 45 volts, the big Ektalux condensers will kick off as many as seven lamps, strung out over more than a hundred feet of slim cable, in perfect synchronism. New circuit refinements give your flash shutter special protection. And you can team Ektalux with any press, professional, or better-grade amateur camera.

**Rugged, Yet Light And Compact**—Every part of the Kodak Ektalux system is built for long reliable service without excess weight. The Flashholder is a magnesium casting; even with two batteries and the big husky press bracket, it weighs only 31 ounces. Extension units, with support clamps added, weigh only 21 ounces each. Reflectors detach with a twist of the wrist—and nest together, taking little space in the carrying case. Cords are tough and flexible, with neat, compact connectors.

**The System In Brief**—The Flashholder is the basic power unit—packaged all complete with the right mounting bracket for your camera (standard amateur type, press type, or Polaroid) and the right plug-in cord for your flash shutter. You need only specify what camera you use. You insert either one or two small 22½-volt batteries . . . and the Flashholder is then a complete working unit for flash shutter cameras—ready to use, no other items required.

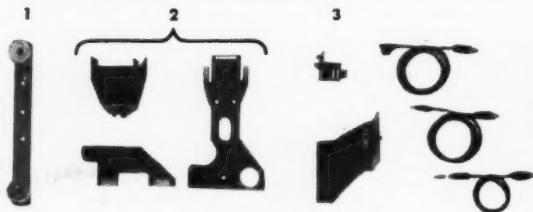
For extension flash, you plug one or two Ektalux Extension Units into the Flashholder. Additional Extension Units can plug into these, chain-fashion. Each unit comes with one 20-foot cord.

If you want to operate your flash shutter with a solenoid, tripping it from the Flashholder, there's the Kodak Ektalux Solenoid—especially designed to operate on the quick power surge from the Ektalux battery-condenser circuit. Or, if you already have a Graflex or Heiland Solenoid, you just select an Ektalux Adapter cord with the correct terminal fittings.

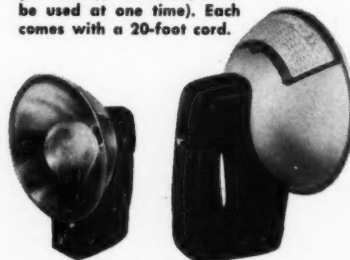
**For Non-Flash Shutters**—There's the Kodak Ektalux Synchro-Switch, a compact synchro-

## How To Build Your Kodak Ektalux Team

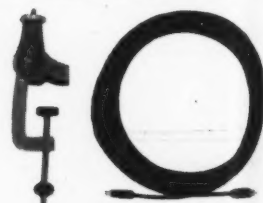
**A.** Start with the Flashholder (above), specifying the camera you have. Flashholder comes complete with bracket and flash shutter cord. Prices: with the standard amateur bracket (1, below), \$34.75; with the instant-on, instant-off press bracket (2), \$39.50; with bracket for Polaroid camera (3), \$35.75.



**B.** Select as many Kodak Ektalux Extension Units as you need (\$14.50 each; 6 can be used at one time). Each comes with a 20-foot cord.



**C.** Extension Units stand on any flat surface, or screw on a tripod; but the most versatile supports are Kodak Extension Unit Clamps (\$3.75). Extra 20-foot cords, \$4; 3-foot cords, \$3.20 and \$3.50.



**D.** For Solenoid for b-ers (cable noids;



## Note These Features:

# Ektalux SYSTEM

nizer which fits on the shoulder of the Flashholder. It's used with a solenoid, sets for either Class M or F lamps, and is very accurately adjustable to fit the time lag of your particular solenoid and shutter.

And for remote operation, just plug the 20-foot Remote Release cord into the Flashholder. Press the switch at the cord end, and the Flashholder trips the solenoid on your camera, 20 feet away.

**Versatility Plus Quality**—The Kodak Ektalux system is planned to solve any problem in photoflash lighting. The Flashholder has five inputs—for flash shutter cord, solenoid cord, two extension cords, and remote control. Extensions can be led out in one long line, or lines to either side of the camera. High-quality components are used throughout. The lamp circuit and solenoid circuit have big *separate* condensers, so that neither affects the operation of the other. A "trimming resistor" automatically switches into the lamp circuit when you detach an extension cord from the Flashholder; this protects your flash shutter from excessive power surge and arc when you are firing only one lamp—and it is typical of the carefully engineered Ektalux construction.

At right are some of the details and features of this superb flash system; below are the high-quality units that complete it. Your Kodak dealer will have additional details.

**EASTMAN KODAK COMPANY, ROCHESTER 4, N.Y.**

Professional quality, rugged construction, functional modern design.

Advanced battery-condenser circuit; separate condensers for lamps and solenoid provided in Flashholder.

Fires as many as 3 lamps with one 22½-volt battery; 7 lamps with two batteries.

Uses either midget or screw base lamps; quick loading and spring ejection for both types.

Midget lamps can be focused for normal spread or wide flat coverage (best for color).

Two extension outlets on Flashholder; input and output on each Extension Unit.

Extension Units do not require "booster" batteries.

"Trimming resistors" switch in automatically to protect flash shutter when extensions are NOT being used.

All lamps series-wired for perfect synchronization, no lagging.

"Open" type circuit minimizes battery drain; batteries last more than a year, thousands of flashes.

Safe circuit. Erroneous plug-in, across any Flashholder inputs, won't cause accidental firing of lamps.

Equally adaptable to solenoid or hand release; to flash shutters or exterior synchronization.

Ektalux Solenoid operates either "push" or "pull"; has extra travel for shutters with long trigger throw; is especially designed for battery-condenser operation.

Solenoid operates from release button on back of Flashholder.

High-efficiency parabolic reflectors are compact; detach instantly for packing.

Complete exposure guide for monochrome and color on back of each reflector.

Cords and fittings for every application; all contacts rhodium-plated for corrosion resistance and low electrical resistance.

Brackets to fit all leading amateur and press cameras.

Press bracket instantly detachable for holding Flashholder away from camera, on 3-foot cord.

Scientific hand-grip design for firm, easy, safe holding.

Light weight. Flashholder, 31 ounces; Extension Unit with clamp, only 21.

All units stack compactly in carrying case or bag.



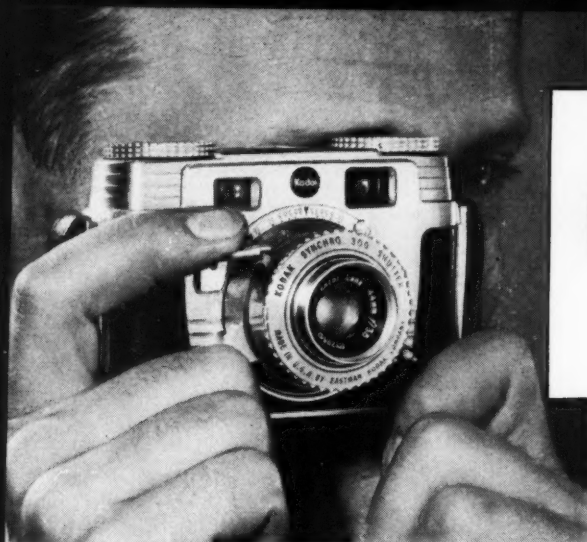
**D.** For solenoid operation of your camera shutter, pick the Kodak Ektalux Solenoid (below, \$18); it's designed for b-c operation. Kodak Ektalux Adapters (connecting cords) are also available for Graflex and Heiland Solenoids; \$3.50 each.

**E.** For remote operation, with solenoid, use the Kodak Ektalux Remote Release (20-foot cord and switch, below; \$5.50). And for precision synchronized flash with solenoid-operated non-flash shutters, the Kodak Synchro-Switch (below, right, \$7.25); it fits directly on the Flashholder, adjusts for your particular solenoid.



Prices are subject to change without notice and include Federal Tax applicable when this advertisement was released for publication.

# Kodak



**IN DAYS WHEN CHRISTMAS** featured flowing wassail and a boar's head on the banquet board, a signet was the seal of authority in anybody's domain. Christmas dinner this year may start with chilled tomato juice, and focus on a plump roast turkey—but Signet is still the sign of authority in the camera field.

Ask any color enthusiast about the Kodak Signet 35 Camera. He'll glow over the Kodak Ektar 44mm.  $f/3.5$  Lumenized Lens it boasts. He'll tell you about Signet's superb Kodak Synchro 300 Shutter, which has speeds ranging from 1/25 to 1/300, with unusual accuracy at all speeds, and is synchronized for all Class M lamps, such as Nos. 5 and 25.

Because the focusing ring rides on 50 ball bearings, focusing is effortless, smooth, quick. This same construction insures the utmost accuracy as well as the maintenance of that accuracy throughout the camera's life. The shutter release is positioned so you can find it, trip it even when you're wearing heavy gloves. The Kodak Signet 35's built-in range finder is coupled to the lens for the full focusing range—2 feet to infinity. Ranging and viewing are combined in one window. There's automatic double-exposure prevention, automatic film count, automatic film stop. The film advance works with just a touch on the knob. The body is a rugged lightweight die casting, with long-wearing black Kodadur covering... it all weighs only 18 ounces. It's quite a camera. Yet, the price keeps it in gift range for any amateur on your list. Neck strap included, it's \$95.00. You can get a fine tan leather field case to go with it... just \$8.50.



#### WANT TO HEAR WHOOPS OF JOY FROM THE EXPERT

in your family? You can do no better than to give him the famous quality evokes admiring comment from any photographer. The Medalist II has the noted five-element Kodak Ektar 100mm.  $f/3.5$  Lumenized Lens—completely color corrected—and the 9-speed, 1/400 Flash Supermatic Shutter. Twin eyepiece construction permits viewing full field image or magnified range finder image without shifting camera. Parallax correction is automatic. By removing the  $2\frac{1}{4} \times 3\frac{1}{4}$  roll-film back and adding the Accessory Back (see inset), you can use film packs, sheet films, and plates. The Medalist II also has automatic film stop, automatic shutter cocking as film is wound, and double-exposure prevention. With case, \$312.50.

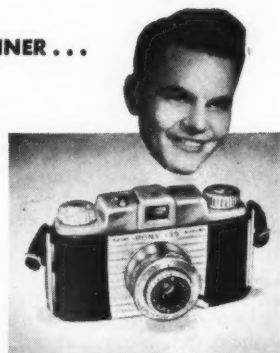
PHOTO GIFTS ARE PERFECT GIFTS

## GIVE KODAK CAMERAS

...the right one will delight anyone on your list!

#### FOR A PROMISING BEGINNER...

This Christmas is the time for a first color camera. A Kodak Pony Camera, naturally. The lens is a Lumenized Kodak Anaston  $f/4.5$ —corrected for crisp definition in black-and-white or color. The Kodak Flash 200 Shutter has speeds from 1/25 to 1/200, plus "B." Focusing extends from infinity to  $2\frac{1}{2}$  feet. Lens mount telescopes, locking shutter release to prevent accidental exposures. Kodak Pony 135 has automatic film stop, takes 35mm. Kodak film and comes at an easy \$36.75. Kodak Pony 828, priced at just \$32, takes 828 Kodachrome, Kodachrome, and black-and-white film.



The new Kodak Pony Camera Outfit (right) is the gift of gifts to start anyone on a picture-taking career. A complete outfit, it includes the Kodak Pony 828 Camera with Field Case, Kodak Flashholder Model B, Kodak 2-way Flashguard, 2 type "C" Batteries, 8 SM Flash Lamps, 1 roll of Kodak 828 Plus-X Panchromatic Film, and 1 roll of Kodachrome 828 Film... all for \$55.

#### MORE CAMERAS FOR ADVANCED PHOTO FANS...

Your eye will linger on a Kodak Retina IIA Camera... be delighted by a Kodak Reflex II Camera... light up when you see a miniature Kodak Flash Bantam Camera.

The Retina IIA combines an ultra-fast Schneider-Xenon  $f/2$  Lens with 9-speed Synchro-Compur Shutter. Has combined coupled range finder and view finder, rapid film wind, automatic film stop, double-exposure prevention. \$168.50.



Kodak Reflex II with Kodak Ektalite Field Lens to make low-light-level focusing easy. Has 80mm.  $f/3.5$  Kodak Anastar 4-element twin lenses... Flash Kodamatic Shutter... automatic film stop—gives big  $2\frac{1}{4} \times 2\frac{1}{4}$  pictures, monochrome or color. With brown cowhide field case, \$165. Adapter Kit for No. 828 film, \$5.35.

Kodak Flash Bantam is a jewel among low-priced miniature cameras. Its Kodak Anastar  $f/4.5$  Lumenized Lens and 1/200 Shutter with built-in synchronization yield superb Kodachrome transparencies, and crisp, detailed negatives for black-and-white enlargements, Kodachrome prints and enlargements. \$57.50.



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## STAY-AT-HOME OR VACATION-BOUND

Someone you know is hoping for a Kodak Tourist Camera. For an exacting photographer, the Kodak Tourist II with Kodak Synchro-Rapid 800 Shutter is your logical selection. From fastest action to critical portrait work—good pictures come easily with this ten-speed, 1/800-second, between-the-lens shutter, combined with the excellent four-element Lumenized Kodak Anastar f/4.5 Lens. Price, \$100.00.

There are three other models in the Tourist Camera line-up, offering a Kodak Anastar f/4.5 Lumenized Lens in Flash Kodamatic Shutter at \$74.50; Kodak Anastar f/6.3 Lens in Flash Diomatic Shutter at \$47.50; and the Kodet Lens in the Flash Kodon Shutter at \$27.

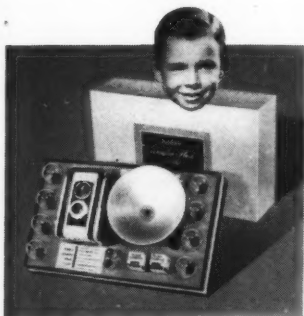
On all Tourists, shutter release is built into the edge of the camera bed, for utmost steadiness in releasing. The new Scopesight finder on the finer models offers special accuracy in framing and composing. A special clip on the f/4.5 models accepts the accessory Kodak Service Range Finder. Other features, such as the depth-of-field scale on the shutter and the sliding exposure computer on the camera back, add convenience to the top Tourists.

All Kodak Tourist Cameras make  $2\frac{1}{4} \times 3\frac{3}{4}$  negatives in black-and-white and Kodacolor. An Adapter Kit for the f/4.5 models at \$15.50 permits three other sizes, including No. 828 black-and-white, Kodachrome, and Kodacolor.



The  
**Kodak**  
BULLETIN

## FOR A CHIP OFF THE OLD BLOCK...



A man-to-man gift is the Kodak Duaflex Flash Outfit. It's an exciting introduction to photographic fun—includes the Kodak Duaflex II Camera, with Kodar f/8 Lens, plus the Kodak Duaflex Flashholder. Complete with two rolls of Kodak Verichrome Film, eight flash lamps, two batteries, a camera manual, and the helpful beginner's guide, "Photo Tips." The Duaflex II, with twin lens and big brilliant reflex finder, will make a hit with any youngster. All in a handsome gift box, \$29.25. Camera alone, \$22.95.

## AND FOR THE DAUGHTER OF THE HOUSE...

A Brownie Hawkeye Flash Outfit includes the Brownie Hawkeye Camera, Flash Model—attractive in black and grey with bright chrome trim... and the Kodalite Flashholder. Camera gets big  $2\frac{1}{4} \times 2\frac{1}{4}$  negatives in black-and-white AND Kodacolor. Camera, Flashholder, two rolls of Kodak Verichrome Film, eight flash lamps, two batteries, and the booklet, "Photo Tips," all in big gift box—for \$13.75.



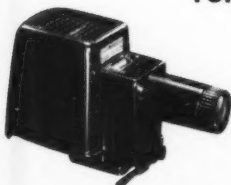
**FOR OTHER BEGINNERS** in photography—star reporters on the grammar-school paper and such—the Brownie Flash 620 Camera fills the bill. The accessory Flashholder attaches easily for night scenes and indoor party pictures. Lens has one setting for subjects five to ten feet away... another for over ten feet. Close-ups at  $2\frac{1}{2}$  to  $3\frac{1}{2}$  feet can be made by adding Kodak Close-Up Attachment No. 7A. Gives  $2\frac{1}{4} \times 3\frac{3}{4}$  negatives, which yield impressively good contact prints and enlargements. Camera, \$13.75. Accessory Flashholder, \$3.15.



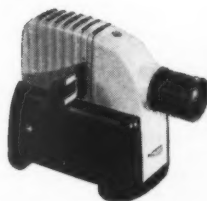
The Brownie Reflex Camera's big reflex-type finder shows the picture... large and brilliantly clear... before it's snapped. It eliminates that tendency to lop off heads in the excitement of picture taking. Lens gives universal focus from 6 feet to infinity. For close-ups, tuck Close-Up Attachment No. 13 in the stocking with the camera. Accessory flashholder attaches in a jiffy for fine indoor pictures at night. Negatives from Kodak 127 film—Kodacolor or black-and-white...  $1\frac{1}{8} \times 1\frac{1}{8}$  inches—make fine enlargements. Camera, \$12.40; Accessory Flashholder, \$4.25.



## FOR BEGINNER AND EXPERT ALIKE...



The thrifty projector that's sure to evoke an appreciative "Ah-h-h!" from the audience as the color slides flash on the screen is the Kodaslide Merit Projector. Crisp, brilliant color on the screen... and back at the projection table, real ease in handling the slides. The handy top-slot feed automatically protects against jarring or accidental repeats. A fine Lumenized 5-inch f/3.5 Kodak Projection Ektanon Lens combines with a 150-watt lamp to provide superior projection quality for the average living room. Built-in elevating mechanism too... all at \$24.50. Case, \$9.50.



You can give the 5-inch Kodak Ektar f/2.3 or Kodak Ektanon f/3.5 Lenses for home viewing; the  $7\frac{1}{2}$ -inch Kodak Ektar f/2.3 or Kodak Ektanon f/4 for lecture rooms. Any one of these lenses... with the powerful 1000-watt lamp... gives huge, crystal-sharp screen images from edge to edge. Accepts 300- to 1000-watt lamps. \$169 to \$246, depending on lens. Carrying Case, \$50.



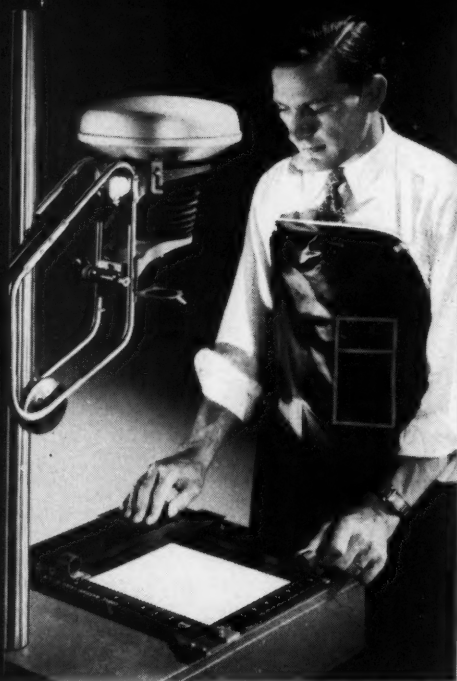
For cozy home viewing of slides... or for editing them... the Kodaslide Table Viewer, 4X, is the answer. Combines projector and screen in one ready-to-use case. Shows brilliant four-times-enlarged pictures, even in fully lighted rooms. No need to darken the room, or rearrange furniture. Has easy-to-use left- or right-hand feed, AC-DC, 100 to 125 volts. \$49.50. Carrying Case, \$15.50.

**EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.**

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**Kodak**





# Perfect Gifts To Give or Get

**WHAT AIDS DO YOU NEED RIGHT NOW?**

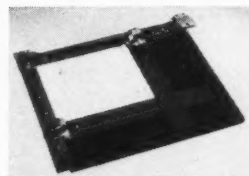
**For those seeking broader fields . . .** Bring a Kodak Fluorolite Enlarger into your darkroom, and enjoy the greatest versatility in photographic work you've ever known. First of all, it's a great enlarger—but it goes far beyond enlarging. With accessories, it can be used for copying, close-ups, photomicrography, microfilming, cine-titling, slide making, and as a view camera—in addition to enlarging.

The Fluorolite's "integrating sphere" lamphouse and ring-shaped fluorescent lamp give cool light, uniformly distributed—light with good image contrast for focusing as well as speed. A leakage reactance transformer (in the base of the stand) assures instant starting of the lamp. And, mechanically, the Fluorolite has every feature that helps you to good prints. Two-hand control makes elevating and focusing a simultaneous, effortless operation. Coil spring counterbalance and micrometric adjustment wheel make precise height variations easy. The large base and rigid steel column keep vibration to a minimum. The bellows, of long-wearing neoprene, is strengthened with flare-reducing forms; for permanent alignment it is attached with rigid die castings. With the Fluorolite, you're sure of a centered picture—right side up. The glassless negative carrier is of the rotary type . . . open frame, open hinge . . . ready to load quickly and easily. Carriers are obtainable in 8 sizes, for negatives 24 x 36mm. to 2 1/4 x 3 1/4

inches. Distortion control, at any angle, is provided by the tilting negative plane (with zero indicator). The filter holder, which accepts "B" glass or 2-inch square gelatin filters, can be moved very close to the lens to eliminate filter reflections and stray light in color work.

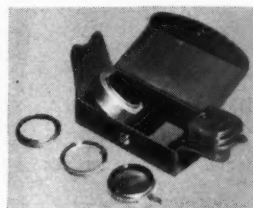
The substantial base has a lighttight, easily accessible storage cabinet for paper. All these features make the Fluorolite a wonderful present for an advanced worker. With one negative carrier, without lens, \$112.50.

Speaking of gifts, consider the Kodak Masking Easel, 11 x 14, which fits most vertical enlargers. Its spring-action arms make margin control easy, assure square corners. \$11.25.



## For a new hand at enlarging . . .

The Kodak Hobbyist Enlarger is a thrifty, soundly designed basic enlarger. Although it does not have the advanced features of the Fluorolite, the Hobbyist does have all necessary features for good enlargements. The cool fluorescent lamp and the "integrating sphere" head give excellent printing speed, contrast, and even light distribution. Height permits 1.4 to 7 times enlargement on the baseboard. Adjustments are smooth, with locks for both elevation and focus. One rotary negative carrier included; choice of 8 sizes from 24 x 36mm. to 2 1/4 x 3 1/4". The Kodak Ektanon Lens, f/6.3, 89mm., has click stops for easy adjustment in the dark. Price, complete, \$49.50.



## To help anyone get finer pictures . . .

The Kodak Pola-Screen is useful for controlling sky brightness—in color or black-and-white shots—without altering other tonal values. It's also especially useful in emphasizing clouds with color films. Priced from \$6.50.

Kodak Portra Lenses 1+, 2+, and 3+ allow

close-ups of small subjects . . . without change of exposure. From \$2.50. Kodak Wratten Filters allow you to change tonal values in black-and-white shots and solve special problems in color shots. Wide variety of types, for many purposes. From \$.45.

A handsome gift for any photographer . . . a Kodak Combination Filter Case, filled with individually selected lens attachments.

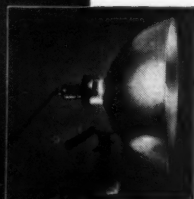
## For the indoor photographer . . .

Winter evenings offer opportunity for unhurried enjoyment in indoor picture taking. And lighting equipment helps determine the quality and scope of the pictures. Kodak Vari-Beam Lights are easy to use. With Vari-Beam units you dial the change from spot to flood. The \$16 Kodak Vari-Beam Standlight telescopes 3 to 5 1/2 feet in height. The \$10.50 Kodak Vari-Beam Clamp-

light has the same reflector, and a padded clamp which attaches easily to almost any square or tubular object. Both have efficient 12-inch aluminized reflectors.

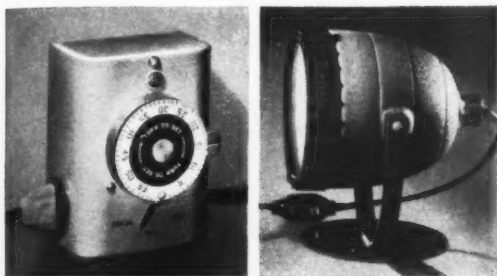


**For flash-shutter cameras,** there's the Kodak Flashholder, Model B, with Flashguard; it uses two "C" batteries or Kodak B-C Flashpack and "midget" lamps such as SM and No. 5. Pressing a button ejects used lamps. Detailed exposure guide on reflector back. Complete with Kodak 2-Way Flashguard, \$12.35 (without batteries). B-C Flashpack, \$2.95 (without battery).



## FOR DARKROOM ENTHUSIASTS...

Thoughtful Santas know how welcome darkroom items are. For example, Kodak Packaged Chemicals. You merely add water in the right amount... and you're set to operate. They tend to keep the darkroom neater, too. Every darkroom worker has his favorites—and there are dozens of Kodak Chemical Preparations to select from.



Kodak enlarging aids make wonderful gifts. Maybe Christmas is the time for a new Kodak Electric Time Control... to make print timing really precise. It will save plenty of paper, and it's only \$13.50.

Many a darkroom could use a new Safelight... maybe one like the Kodak Adjustable Safelight Lamp which can be attached to wall, shelf, or bench. Can be adjusted to any angle. Price with one Safelight Filter, \$8.25.



For the youngster beginning to show real interest in photography, here's a mighty thoughtful gift... the Kodacraft Advanced Photo-Lab Outfit. For only \$13.95, it includes a Kodacraft Printer, the Kodacraft Roll-Film Tank, and all materials needed for developing and printing.

The lower-priced (\$8.50) Kodacraft Photo-Lab Outfit contains similar developing materials, but provides a Kodacraft Printing Frame, with masks.

The Kodacraft Printing Kit has everything for making prints. \$4.85.



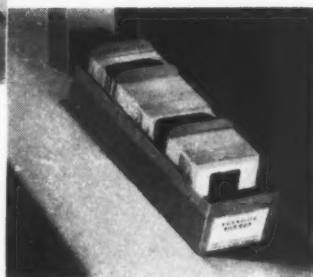
If you've examined one, you know the usefulness of the Kodak Reference Handbook, with all its seven basic Kodak Data Books. In rugged multi-ring binder, it's \$3.50. Another book to have is "The Complete Book of Lighting" by Don Nibelink. For \$2.95, it gives you a 256-page briefing on every phase of lighting.



A necessity for any beginner is this new edition of the most famous of all books of its kind, "How to Make Good Pictures." Twenty-one chapters... 224 pages... hundreds of pictures—32 pages in full color... sturdy board binding. Look for it in its handsome new red and black jacket. Price, \$1.



The Kodalight Compartment File not only protects your slides but, for easy use, group-files them in 12 swing-out compartments. There's an index inside the cover, too. Takes 240 cardboard or 96 glass slides, \$3.75. The Kodalight File Box, all metal, takes 140 cardboard or 55 glass slides. Complete with separators, \$1.50.



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The Revere you give for Christmas promises happiness for years to come!

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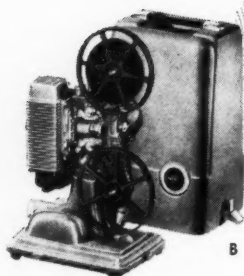
Revere equipment is so easy to use and so economical. There's no better value to be found anywhere. Visit your Revere dealer today.

REVERE CAMERA COMPANY, CHICAGO 16

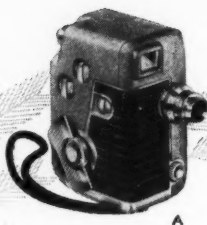
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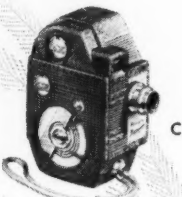
*In pursuit of happiness Revere adds to your pleasure*



(A) "B-61" 8MM MAGAZINE CAMERA  
Fast, simple magazine loading. With F2.5 coated lens, incl. tax. \$112.50  
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(B) DELUXE "85" 8MM PROJECTOR  
New beauty, convenience, economy! With carrying case, 500-watt lamp, 300-ft. reel, 1-inch F1.6 coated lens. \$114.50.

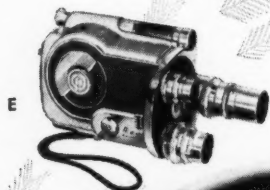


(C) "RANGER" 8MM CAMERA  
Easy threading, five speeds, built-in viewfinder. With F2.5 coated lens, incl. tax. \$74.50

(E) "26" 16MM MAGAZINE TURRET CAMERA  
Last word in 16mm movie-making! Rotating 3-lens turret versatility. With F2.7 coated lens, incl. tax. \$187.50



(D) DELUXE LONG-PLAY TAPE RECORDER  
Incomparable fidelity and tone. Ultra-lightweight, extra-economical—records two full hours on a 5-inch reel—using half ordinary amount of tape.  
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# Dr. Cinema Says...

**TV stations may buy  
amateur news movies**

The movie free lance is coming into his own. In the still-picture field we've all heard of cases where some youngster with a box camera got the only picture of a catastrophe and sold the negative to the wire services. There have been a few notable instances in which an amateur movie maker happened to stumble across a similar scoop and peddled some footage to the newsreels. One such case was the dramatic incident in which a big bridge came to pieces during a high wind on the West Coast a few years ago. An amateur caught that one on 8mm and the newsreels took it. But such movie scoops have been almost nonexistent.

Now, however, the growth of television has increased the possibilities greatly. I'm thinking particularly of local coverage. Many TV stations put on local news roundups, employing films which have been shot during the week, showing people and events in the vicinity. I'll grant you that such footage customarily is shot by TV news cameramen who for the most part are competent professionals. They know how to cover the events they're sent to film. But there's always the chance that a newsworthy incident will occur suddenly right where you happen to be, and will be over and done with by the time the professional cameraman can get there. For example, if a fire breaks out in the dynamite works across the street from you, get movies of it quickly, because by the time the TV crew arrives there probably won't be much for them to shoot except a hole in the ground. Exaggerated, possibly, but it gives you the idea.

## **Better stick to 16mm if you want to sell**

You probably realize that such scoop coverage for the local TV station is for 16mm users only. (The 8mm job referred to earlier was one in a million—a newsworthy event of national importance, which warranted printing from the 8mm version at almost any cost.) And some of the more advanced members of the class undoubtedly will come up with the idea that only single-perforated 16mm should be used. It's true that many studios prefer single-perforated stock for televising. This in turn requires a camera with only one row of sprockets—and not many of you 16mm filmers own such equipment. The factory can do a good job of removing one set of sprockets for you, if you wish, and it shouldn't cost too much, either.

But the TV stations can—and some do—televis regular double-perforated 16mm film for local news coverage, with the commentator giving a running account before a mike. So don't be too worried about that particular phase of the matter. In fact, don't pass up the idea entirely if you happen to be an 8mm user, either. You might get a super-duper opportunity some time, and your 8mm version will be welcomed. Remember the bridge.

The 16mm filmer who goes for coverage of people and events and who has a little spare time might even explore the possibilities of doing part time work for his local TV station. It could be fun and it could be lucrative. If you could make any sort of tie-up at all, it would be worth your while to have your camera altered for single-perforation stock. Only other expense would be a Powelite or a similar portable lighting arrangement for mounting from two to four floodlights (*Continued on page 134*)

MOVIE SECTION

MOVIE OF THE MONTH:

# "THE RIVER"

by ARCHER WINSTEN

**BEFORE THE CAMERA CLICKS**, the eye of the photographer must see. Before that, the mind of the photographer must consider what he wants to see. First of all, his imagination must have been stirred.

For a simple, factual photograph, the journey backward to its source may be short and straight. The album's record of relative or friend is ample explanation. For a work of art the journey may lead backward through long corridors of half-forgotten memory, through theory and dreams, experiment, creative effort and hard-won knowledge.

For a work of cinematic art the journey backward is fantastically complex, for it is always in greater or lesser degree the sum of a community effort. The trail divides and subdivides, like the root system of a mighty tree. Here one comes upon a commonplace conversation, there a forgotten magazine article, and in the farthest distance a long-cherished romantic dream. Thus, the source of a great motion picture, now to be cited as **MODERN PHOTOGRAPHY's** second **MOVIE OF THE MONTH**. It is Kenneth McEldowney's production of Rumer Godden's novel about India, *The River*, directed by Jean Renoir.

Once upon a time an uncommonly successful Los Angeles florist met and married the publicist for an airline shipping his flowers packed in dry ice. Later she

PHOTOGRAPHS FROM UNITED ARTISTS CORP. AND BY DAVID PESKIN



became a movie publicist, and so it was natural for her to know the English movie star, Deborah Kerr, and her ex-RAF husband from India, Tony Bartley. The two couples would frequently post-mortem movies they had seen, even as you and I, and one of their most frequent remarks was, "If I couldn't do better than that, I wouldn't try."

During the war the Navy had broadened the florist's horizons, as advertised. Sometime after the war he had read a *Reader's Digest* article on India and it had excited him. So when two fliers, friends of Tony Bartley's, came to Los Angeles to pick up a second-hand DC-3 airliner for delivery to a Maharajah, what was more humanly natural than for the florist to chuck his business and ride free with them to India to produce a movie about that wonderful place he had never seen? He had little money, no experience, not the slightest idea of a story, nothing but the conviction that he would make a better movie than some he had seen. Roughly, the chances must have been a million to one against him.

In India a Maharajah became interested in backing the movie because it promised a means of turning rupees into American dollars.

#### **First requirement: find a story**

A book was found that might serve for a picture. It was *Home to India*, written by Santha Rama Rau, daughter of Sir Benegal Rama Rau. But when she was approached, she recommended instead a book by Rumer Godden, the English author of *The River*. It was the story of Godden's own life as a young girl, living in a town on the bank of the Ganges with her English family and absorbing the rich, flowing life of India about her. The arrangements were promptly made, if any transaction between the haggling agents of delighted principals can be called prompt. Ex-florist Kenneth McEldowney announced in the press that he was about to make *The River* in India in Technicolor.

No sooner announced than a stranger telephoned to tell McEldowney the director of the picture should be Jean Renoir, for Renoir had taken an option on this same book in 1946 and had allowed it to lapse only when he learned no company or individual would back him in the production. McEldowney, plunging with a courage untainted by any producing experience, hired Renoir without hesitating over his four American pictures, *The Southerner*, *This Land Is Mine*, *Diary of a Chambermaid* and *Woman on the Beach*, no one of which had reached the hem of his earlier great French pictures, *La Grande Illusion* and *La Bête Humaine*.

But Renoir, son of Auguste, the French impressionist painter, knew what he wanted. He had been unhappy in the vise of American production methods. He wanted freedom from money control, which McEldowney naïvely offered, freedom from the star system, freedom from the credit system. He needed artistic freedom.

That was enough, but when Renoir got to India he realized there was more to it. He wrote, "What I dis-



Rather than being discouraged by the lack of light, Renoir often capitalized on it. In this Ganges river bank night scene, all but the action fades into shadow.



The game of "follow the leader" is native to all countries. The Indian boy aping antics of the young English child ties actors to the real Indian background.



Participation of actors in such events as the Festival of Lights above, and a snake charming audience below allows the real principal actor to appear—India.



◁ *The River* opens with a typical Renoir scene, a riverman in his boat. The picture impresses the viewer as actionless. Suddenly, the man moves and the entire scene takes life.





Throughout the movie, the camera always returns to the life along the river—slow, steady, loaded with the ever-moving burden of the people who live about it.



Renoir makes the most from simple camera angles, here employing depth to contrast the brooding adolescent in her hideaway with her knowing mother in background.

covered now is the beauty and the quality of the ancient world. I had always imagined that the contemporaries of Rameses II or Socrates were walking, sitting down, eating and making love with a great nobility of attitudes, but that was only a supposition. In India I saw them, because, practically speaking, India didn't change in four thousand years, and is still living with an aristocratic style which has about completely disappeared in our mechanized civilization. To be confronted every day with boatmen working their oars in the Ganges River who are directly stepping out of an Egyptian bas-relief, or with a girl dressed in a sari just buying in a market looking like an animated Tanagra statue, believe me, that's exactly the shock I was needing after eight years in Hollywood."

The son of the famous painter took fire from the color of India. His photographer was his nephew, Claude Renoir. They saw the festivals and dances of India not as mere colorful background but as things in themselves. They celebrated Diwali, the Hindu autumn festival of lights, when little oil lamps appear everywhere to commemorate lives lost in the eternal struggle between Good and Evil. They celebrated Holi Day, the Spring festival when everyone throws colored dust on any passer-by. They loved the brightly colored kites dancing in the sky, and they trained their cameras on the stone steps, ancient and new, poor and rich, leading down to the river.

### ***Strangulation by red tape***

Meanwhile McEldowney had been struggling through intertwined mats of official red-tape as thick as any Indian jungle. You couldn't travel in India without a permit, and when you wanted to go back where you had come from, you needed another permit. In the midst of the preliminary uproar the rich Maharajah withdrew his support. Another Maharajah, rich of course, was found. Worst of all, after having won the Technicolor commitment and having bought the cameras, it was learned there was a law against importing them into India.



In a rather relaxed attitude, director Renoir discusses a point or two with the principal actress of *The River*, 13-year-old Patricia Walters, who had never acted before.

Time, more time, and Herculean effort fixed everything. But there were always more obstacles rising up in the immediate foreground. For outdoor shooting, which they did on the Hooghly River, one of the mouths of the Ganges, there were hazards of noisy birds, noisy monkeys, and noisy airplanes. Bird and monkey chasers had to be kept on duty. The airplane owners were persuaded to cooperate by offering the local club a sizable prize which would be lessened by a stipulated amount every time an airplane buzzed in the vicinity.

Purely technical cinematographic problems were met and solved in ways worthy of notation. Renoir is not a devotee of the swooping, spectacularly boom-slung camera. He prefers the naturalism of the eye level shot with its attendant sense of participation on the part of the audience. For example, a scene along the river which shows men praying, bathing, sitting on the banks is photographed from a boat—from the point of view of someone sitting in it.

He has a special fondness for the hidden camera and

what it can record among non-professional actors unaffected by self or camera consciousness. This, incidentally, is a method wholly available to the amateur filmmaker.

Another characteristic of Renoir, not unexpected in the son of the artist, is his lingering appreciation of his many scenes of pictorial beauty. He holds them for your inspection as if each were a classically composed photograph, and indeed they are. Only when the full effect has been registered does he permit the cut and resumption of internal film movement. As a matter of fact, *The River* begins with just such a shot: a riverman in his small boat is seen diagonally across the screen. (See illustration, page 102.) He lifts his head and a plaintive song begins, the boat moves and the movie begins. Renoir's camera itself scarcely moves. It stands and watches the scene take place. It is very static, but this is not at all unpleasing.

The hazards and unique problems of Technicolor were a story in themselves. Renoir (*Continued on page 136*)



Sound track was a problem. A native orchestra and other Indian inhabitants (such as the four-legged one above) performed. Stravinsky thought the music too good to rewrite.



Renoir with an umbrella and the horn from an old phonograph was a far cry from the slick Hollywood studio with numerous directors' folding chairs and small megaphones.

Here is

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Visual Control

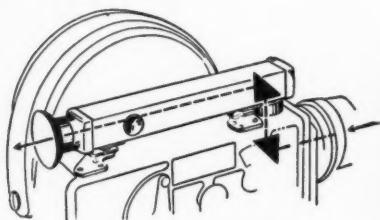


Unless you can precisely control the composition and focus of every sequence, your finest filming ideas will go for nothing.

The still photographer can manipulate magnifications and effects in the dark room at any time—you, a movie maker, must make these important decisions before shooting.

Your movie camera, therefore, should be equipped with the best system to give you critical focus and accurate fields of view for any lens.

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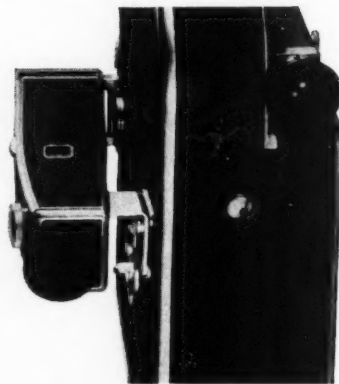
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to twenty inches, which means that even your titles, shot from cards as small as 8" x 10", will be perfectly centered.

What else?—when you add a fourth, fifth or even a sixth Kern-Paillard "Visifocus" lens, or any other lens, between 16mm and 150mm focal length to your Bolex, the Octameter covers the whole range without extra cost or modification.

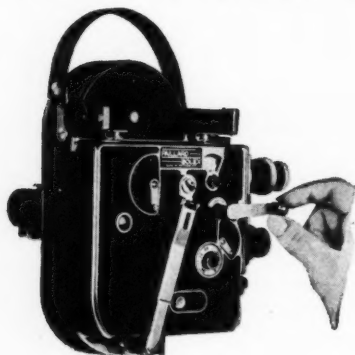
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# Christmas Day...

*Christmas time finds the family exchanging gifts, greetings, and good cheer.*

*Miriam Raeburn's script makes the Christmas spirit last throughout the year.*

SEQUENCE	ACTION	SHOT BREAKDOWN	LIGHT
1: The day before Xmas, and Junior's secret longing.	Junior, walking down the street, sees signs of Xmas all around, and the gift he hopes for in a store window.	MCU: Junior walking in street, then Pan with him to ** MS: Busy street corner on which are Santa Claus and his red kettle; MS: (as seen from Jr.'s view) Salvation Army women and band. MCU: (front view of) Junior's face pressed against store window. CU: Bicycle (or any desired gift) in window.	Daylight
2: The same afternoon; the family at home getting ready for Xmas.	Mother and Dad are decorating the tree. Junior and Sister hide away in nooks so they can secretly wrap gifts. This gives Dad and Mother the chance to slip out unnoticed so they can buy the remainder of theirs.	MS: Dad is standing on a ladder near the tree. As he leans over to take the wreath Mother hands him, he notices. . . . MCU: Junior sitting on floor in corner of the room, wrapping his gifts. MS: Dad looks around (for Sister), gets down off ladder, nudges Mother and points toward. . . . MCU: Another secluded corner. Sister wrapping her gifts. MS: Mother and Dad (coats on) slipping out of house.	Keylight: RFL-2, 45° from camera, 4' from subject. FILL: RFL-2, 45°-90° from camera, 6'-8' from subject on side opposite key-light. Backlights: RSP-2, above and behind subject.
3: The night before Xmas; hanging the stockings.	Junior and Sister are busily engaged hanging their stockings. Sister is dissatisfied with her little one. While the search is on for a bigger one, Mother and Dad come in unobserved.	MS: Junior and Sister hanging up their stockings. MCU: Sister holds out her small sock, looks at it with displeasure, and removes it. MS: Mother and Dad tiptoe in from outside, concealing packages behind them. MS: Sister brings a big, borrowed stocking and hangs it next to Junior's. MCU: Mother (now in houseclothes) beckons them to bed.	Same
4: Xmas, at home, early in the morning. GIFTS!	Junior and Sister can't wait to get their gifts. And Junior is a very disappointed man until . . . yes, there it is.	CU: Sister's hand reaching for bulging stocking. MS: Excitedly, Junior walks around the tree looking for. . . . MLS: Mother puts down present she is looking at and, with hidden merriment, brings Junior his neglected stocking. CU: Junior masking his disappointment. MS: Dad and Sister wheel bicycle from behind Mother into full view. CU: Junior's happy face.	Same

## HINTS & SUGGESTIONS

\*\*So that your PAN shot will not be too long to sustain the observer's interest, and also will not use up undue footage, select the corner on which Santa Claus is standing first and then have Junior walking fairly close by before you start the camera rolling. The MCU of Junior's face pressed against the store window can be staged with any glass window, as can be the CU of the bicycle or any desired gift.

Color shooters should be sure to use bright ribbons and paper for the gift wrapping and tree decorating scenes. And remember, no daylight must enter the room while you're shooting indoors! Sequences Nos. 1, 2 and 4 should be filmed with an eye for an atmosphere of gaiety which will be heightened by brilliant and fairly even lighting. Sequence No. 3 should have the more dramatic lighting which the careful use of shadows will help create.

Take as many CU shots as possible when the family see their gifts. And the stocking Sister hangs should be real huge for laughs.

## EQUIPMENT NEEDED:

At least 100' of 16mm, or 25' of double 8mm film—indoor color or black and white.

Two RFL-2 floods, one RSP-2 spot.

Tripod with pan and tilt head.

Exposure Meter.

Corrective filter for shooting color outdoors.

## ABBREVIATION KEY:

MLS-Medium Long Shot MS-Medium Shot CU-Close-up MCU-Medium Close-up

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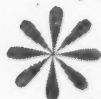


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*...announces reduced prices  
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This is the popular 8mm camera with all of the features of the new "134W" . . . plus the additional versatility of a *fifth* speed for true slow motion, and a single frame release for time lapse and animation effects. A great camera—easy and economical to operate, compact in design, built for greater accuracy—now at a new low price.



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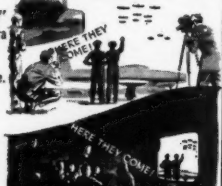
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16mm SOUND-ON-FILM EQUIPMENT SINCE 1931

## New photo books

**A HALF CENTURY OF COLOR**, By Dr. Louis Walton Sibley, 216 pages, 7 3/4 x 10 1/4, over 200 illustrations. The Macmillan Co. Price \$8.00.

There have been many books written on the history of color photography, but this important volume by the director of the American Museum of Photography in Philadelphia is perhaps unique. For Dr. Sibley has written of the technical and reproductive end of color photography rather than tracing the history through the eyes of the photographer.

I don't mean to thus label this book as a technical effort only readable by the technically minded. It is far from that. The author traces the various color processes right down to the present day with illustrations of the equipment used and examples, many in full color, of the pictures produced by the ancestors of Ektachrome, Kodachrome, Ansco Color, the one-shot cameras and the like. Each process is explained in language familiar to the average amateur photographer.

The illustrations are quite good, few ever having appeared in book form before. Many have been pulled from the resources of Dr. Sibley's museum.

For those who have wondered just what the Autochrome process was, what made Dufaycolor tick, how early color photographers worked and what they produced, and how all this was and is finally produced on paper for publication, this book is a must.—H. K.

**HORSES**, edited by Bryan Holme. Photographs by Ansel Adams, Martin Mun-kacs, John Rawlings, Horst, Toni Frissell, Fritz Henle, Ted Borsig, Ivan Dmitri, W. Suschitzky, others, 98 pages, Studio-Crowell. Price \$3.50.

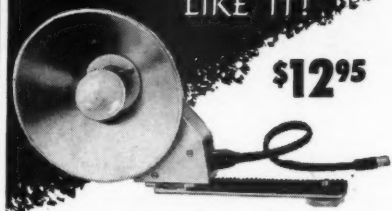
If you like horses, you'll want this book. Over 130 gravure illustrations show all types of horses throughout the centuries as artists in many mediums have seen them. Mr. Holme has chosen photographs, drawings, paintings, sculpture and prints with exquisite taste. An introduction by Alleine Dodge describes briefly the history of the horse and its place in art. The photographs are quite beautiful and the reproductions excellent.—J. J.

### HOW TO DO IT

You can remove more than half the hypo (and thus reduce the washing time required) by giving tank developed negatives two or three quick changes of water before starting the regular washing procedure. If you have a water tap handy and are developing sheet or cut film in open tanks, hold each negative under a faucet of running water for about a minute before putting it in the washing tank. Prints given this preliminary faucet treatment also require less washing.—Jack Reynard.

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Led by Sylvania Engineer Dick Martenson, this crew flashed one row of houses at a time—while Choplin exposed at  $f/4.5$  ( $5\frac{1}{4}$ " Tessar with a Wratten 81 yellow filter). Total time for the 70-odd exposures was 10.5 minutes.

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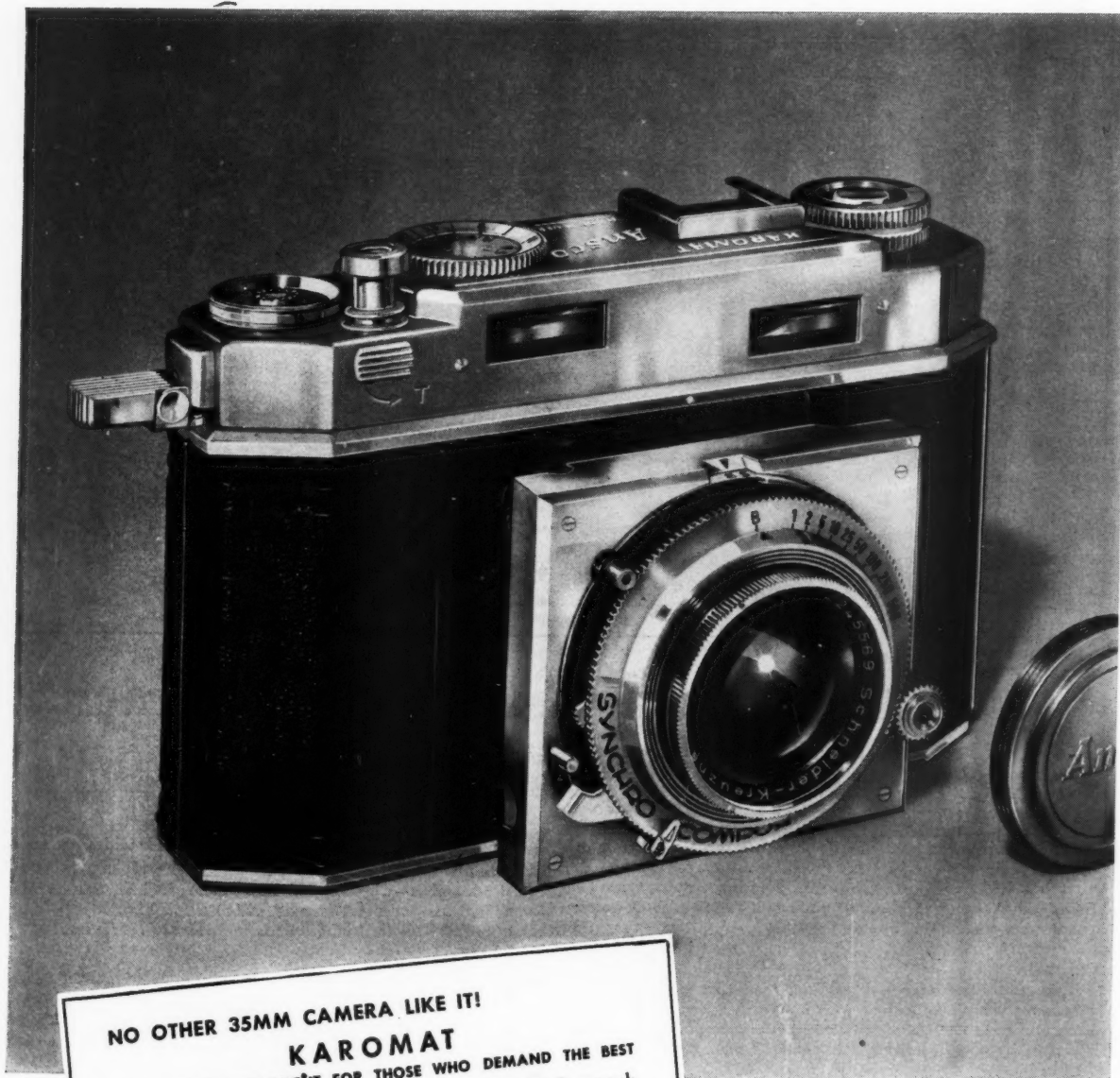
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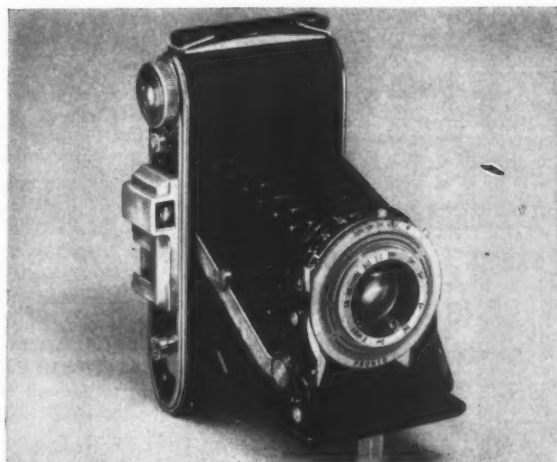
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## COLOR PHOTOGRAPHY

(Continued from page 71)

the lengths to which the world of fashion goes to titillate its viewer's fancies!

Parkinson's work, by the way, is mostly done with equipment available to many amateurs. For 13 of his 15 photographs, he used a Rolleiflex. This, by the way, is the smallest camera used by the Condé Nast photographers. The largest was an 8x10 view.

There are no examples of 35mm work in the book, though many of the photographs could have been taken with just such a camera. The reason for this lack of the amateur's favorite color size is probably the commercial requirements of a larger size negative. Very few magazines (MODERN, incidentally, is one of them) will bother to use reproductions from the smaller film.

Subject matter in the book covers a wide range: Zulu huts, Park Avenue, mother and child. Princess Elizabeth, hands arranging flowers, head with a shoe—this is just a small selection. A large and fascinating section is given over to experimental work, with Blumenfeld leading the group in numbers of photographs. There are solarizations, diffusions, montages, double exposures, gelatin filters—and all the other rings of the color experimentalist's circus.

Interestingly enough, though the photographers are all excellent at their jobs, they cannot seem to come to an agreement on the status of color photography. Joffé says that color "permits me to capture reality." Kertész says that: "A color picture is pleasant to look at, but not realistic," and Rawlings poses this question to present a third point of view: "Could color add any greater measure of realism to a magnificent action photograph from Korea? The real advantage of color, it seems to me, is that it adds new eloquence to a picture, a way of getting at emotions of people more effectively than black and white can ever do."

### What the book can teach you

But what the amateur can learn from this book is control over his color. For most of these successful photographers believe that the fewer the colors the better. Coffin seems to sum it up best: "Personally, I prefer color used as an accent. I love monotonous, the dirty tertiary colors—grays, beiges, off-shades of white—and I like to punctuate them with a single splash, a sharp stab of brilliance. In fact, if I were to name the most interesting assignment I could imagine, I would ask to be given the job of photographing an ash blonde in a white dress in an empty white room."

And page after page in this book is filled with just such photographs. The simple background, the use of a single bright color. One of the most interesting of these pages is reproduced on page 68.

It is a photograph by Frances McLaughlin—a fashion picture of a red scarf, its delicate tones of subdued gold and brown adding warmth and richness, enhancing the bright splash of color in the scarf.

Aline B. Loucheim, art critic of the *New York Times*, says:

"Although it makes the most startling effect, color is but one stone in the mosaic. Each of the disciplines of black-and-white photography apply to the color picture: composition or design; the unity of one compelling idea or mood; the realization of form (for the photographer, like the sculptor, is working with three-dimensional objects); the effect of lighting. In every outstanding photograph in this volume each of these factors has been considered. They have been realized, each in terms of the other and all in terms of color itself."

There is so much to this book that it is best described in terms of its own sub-head—it is a treasury of color photographs and, considering the quality of the reproductions and the information contained in the book, very inexpensive.

It is also proof positive that color has come of age. In looking at these photographs, it is impossible to feel ever that you are looking at a good black and white photograph which has been tinted. These color photographs stand on their own as creative works. And though they were designed originally to tempt the lady of the house into buying more baubles, many are fine examples of the aesthetics of color. The creative spirit is going strong in the field of color. And, despite its youth, the baby of photography—color—is quite mature.

—THE END

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) OF MODERN PHOTOGRAPHY published monthly at New York, N. Y. for October 1, 1951.

1. The names and addresses of the publisher, editor, managing editor and business managers are: Publisher, Everett Gellert, 1025 President St., Brooklyn, N. Y.; Editor, Augustus Wolfman, 592 E. 91st St., Brooklyn, N. Y.; Managing Editor, John Wolbarst, 315 East 74th St., New York City; Business Manager, Martin E. Siegel, 64-55 Cloverdale Blvd., Bayside, L. I., N. Y.

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5. The average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.) Martin E. Siegel (Signature of business manager.) Sworn to and subscribed before me this 5th day of September, 1951, John J. Kraus, Notary Public, (State of N. Y.), No. 30-2195760, qualified in Nassau County. Certificate filed with N. Y. and Queens. (My commission expires March 30, 1953.)

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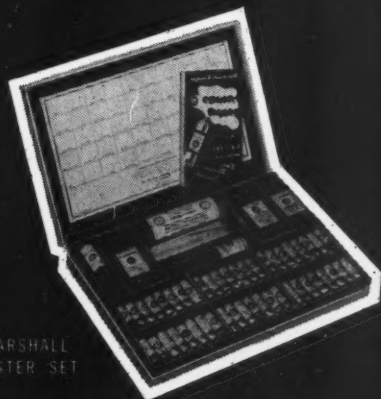
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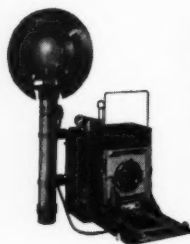
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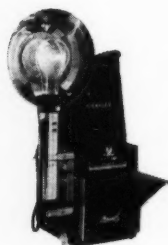
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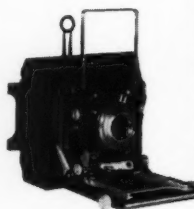
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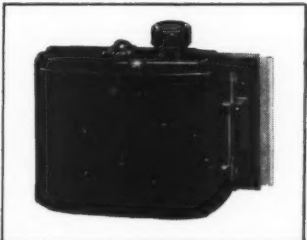
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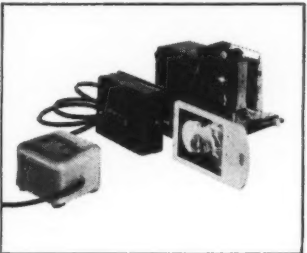
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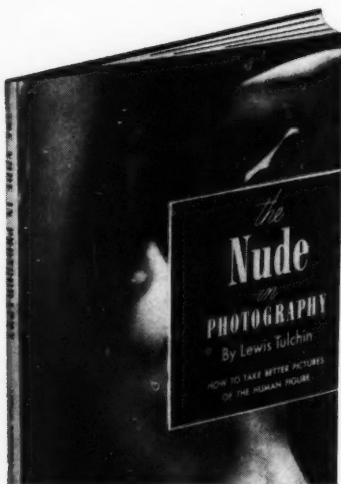
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## ESTHER BUBLEY

(Continued from page 52)

for Anton Bruehl, and one for Victor Keppler. But she remembers several more who were rude.

At last, with a breathless happiness that was to last a whole week, Esther found herself hired by the near-pinnacle of photography, Vogue Studios. She took pictures for *Vogue's* Shop Hound department, of knick-knacks and gadgets, using her studio lighting training.

The job was for a pre-Christmas month, with an "if" at the end. Instead, there was just the end. She was right back where her teachers had said she would be, facing the cold world alone.

She answered an ad in the paper, and became a night club photographer—roaming around a Brooklyn night spot, snapping portly customers. It was wartime, and she felt useless, and sometimes wondered where the priority flashbulbs came from. After a few unpleasant brushes with over-friendly males, she quit the night club branch of photography.

At this low ebb, while living rent-free with a girl from *Vogue* who had a big apartment, Esther Bubley's life was changed, movie-fashion, by a telegram. It read: "CAN OFFER YOU PHOTOGRAPHIC POSITION AT \$1260 A YEAR. WIRE IF YOU CAN ACCEPT. (signed) NATIONAL ARCHIVES, WASHINGTON, D. C."

She wired "COMING" and entered the career of microfilming. She was so good at copying rare books marked for preservation at the behest of President Roosevelt, that the National Archives people wouldn't promote her away from the copy camera, or even give her time to read the rare books. Although the salary was better than when at Mando's doing the photofinishing, she was back to 22,000 pictures a week. One day Vernon Tate, the famous photographic director of the Archives, called her into his office. He said, "You're not happy. Have you ever heard of Roy Stryker? Yes, I remember, you were trying to get to meet him . . . well, I'm trying to get you transferred to the photographic part of the Office of War Information—Roy Stryker is now in charge of it."



A pre-professional Bubley photograph made with her 35mm Perfex camera.

A few days later, Esther was in the same famous office (formerly Farm Security Administration) which had produced Russell Lee, Arthur Rothstein, Dorothea Lange, Edwin Rosskam, Walker Evans, Carl Mydans. The only hitch was that Esther was in the darkroom, not out taking pictures.

But on Sundays she was out taking pictures, and she kept showing them to Stryker. Finally he began to make suggestions and give her assignments. At last she became a photographer, shooting bus trips of wartime American workers, American Legion parades, and other unadorned subjects suitable for the everyday approach of the documentary camera. Still, when she added it up, she had done two years of darkroom work at OWI to get two months of working with an Ikoflex III. (She borrowed the Ikoflex purchase money, paid it back in dribbles.)

### Working for Standard Oil

Shortly, Stryker, whom someone has called the dean of documentary picture file builders, moved to Standard Oil (N. J.). In the early summer of 1944 Esther Bubley followed him there as a freelance, joining the team of photographers who included John Vachon, Harold Corsini, Arnold Eagle, Todd Webb, Gordon Parks, and Sol Libsohn. She photographed oil in the laboratory, oil in filling stations, oil in tankers—and also people, in every kind of clothing and in every part of the United States. Once again she did a bus trip; again she did small-town parades, bingo games, and still more people.

She had finally paid back the loan which enabled her to buy the Ikoflex, and gradually she bought more camera equipment: a Rolleiflex, a Linhof, a Contax. (Esther Bubley's present camera equipment also includes a second Contax body; a 50mm, f/2.8 Sonnar lens, 35mm, f/2.8 Biogon lens, and 85mm, f/2 Sonnar lens for the Contaxes; a 3 1/4 x 4 1/4 Graflex; 3 1/2, 6 1/2 and 8 inch lenses for the Linhof. She has both strobe and flash equipment, prefers to use neither.)

Roy Stryker, who could make technical mistakes, was opposed to 35mm cameras. Esther did such good work with hers that the ban was removed. She also just kept right on doing every kind of everyday shooting, traveling. All of this is a fine way to learn to be a photographer, and it is also an interesting way to build a large file of pictures. There are those who claim that neither of these end results is one quarter as important as just plain taking pictures that are seen and used. Perhaps the same sort of feelings which had once made her cross artistic lances with her teachers now made her become critical of herself.

(Continued on page 120)



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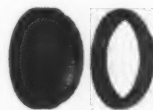
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## ESTHER BUBLEY

(Continued from page 118)

The Standard Oil project was a great project, and under Roy Stryker's direction, Miss Bubley, like many another, learned even more than she would realize for a long time. But eventually the Esso photographers were disbanded. Esther began to look for magazine work.

### Next, the Ladies' Home Journal

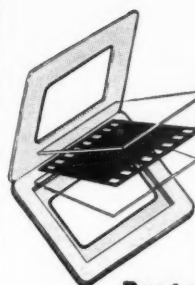
John Morris, picture editor of the *Ladies' Home Journal*, was looking for a photographer without dramatic frills to do one of the famous "How America Lives" picture stories. They met, she did it, and did it well. In the past two years she has done many assignments for the *Journal*, had a *Life* cover and inside story, and appeared in the usual innumerable other magazines.

She has also had various things said about her plain, straight, natural pictures. Edward Steichen, taking a second look at pictures by the girl he had encouraged nine years earlier, said: "In this picture you can really see love." (It was a family picture for the *Ladies' Home Journal*.) The News Picture Contest sponsored by the *Encyclopedia Britannica* and the School of Journalism of the University of Missouri not only gave Miss Bubley a set of the *Britannica* for the first prize in picture stories, but followed it up with two more sets of the same work. (Her winning subject was one of her Standard Oil bus stories.)

Others have noted that her pictures are natural, observant, and have a feeling for the subject. She sees the dull, the kindly, the sometimes bitter faces of people who are called "ordinary," but she does not underline the dullness or the bitterness. However, if a face of a discontented, yearning teen-ager comes before her camera, her pictures will reflect those feelings—discontent and yearning—more than any of her own. She understands, and her pictures understand.

They are, particularly, understandable to the very kinds of people she photographs best. She is not reporting how the lower-middle-brows live for the eyes of Greenwich Village or Radio City. She is reporting a much larger picture of American life—for a much larger audience.

(Continued on page 122)



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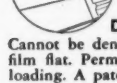
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**ESTHER BUBLEY**

(Continued from page 120)

In doing this, she is still in the process of learning. One weekend in early fall, she went out to visit a friend of hers, Behri Pratt, who shares many of the same kinds of ideas. The place was Montauk Point. An equinoctial storm blew up and a fishing boat, the Pelican, capsized, with a loss of nearly fifty lives. Miss Bubley, camera in hand, was down at the waterfront with the news photographers as the Coast Guard and other boats came in from their rescue work. She had no assignment and small chance of finding anyone to use her pictures . . . but she took them, and learned for the first time how handicapped a magazine or documentary photographer without flash equipment can be, compared to a news cameraman with flash.

**How she develops, prints**

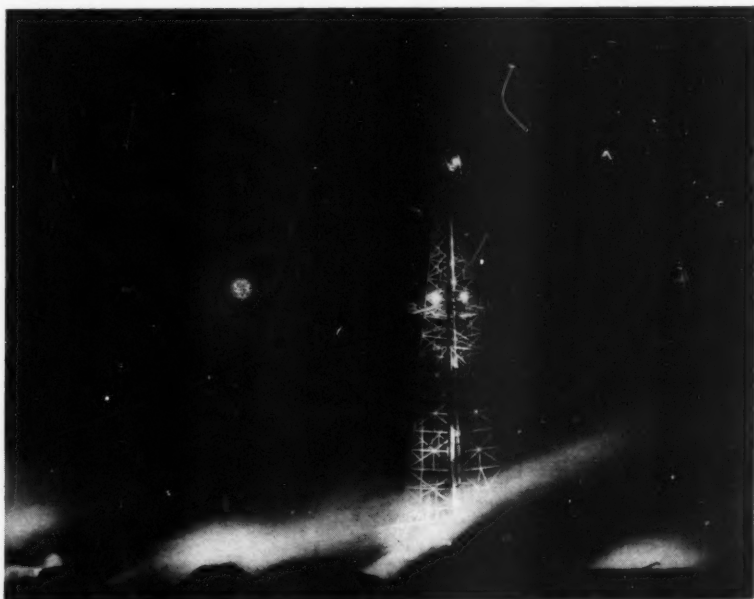
Darkrooms hold no terror for a photographer who once turned out 22,000 prints a week for \$10. Miss Bubley does the processing of about half her camera output and sends the rest out. She loads her favorite film, Super-XX, into Nikor tanks and follows the methods used by Scope Associates in both developing negatives and enlarging on Varigam paper. (See March 1951 MODERN.) She does not process her own cut film.

Esther Bubley is not the kind of famous dashing aggressive lady photographer that pleases many picture editors. Her emphasis is on other kinds of qualities. She learned about lights and lighting so she could forget them and concentrate on pictures. She learned how to make her way in the world of photog-

raphy despite some of the prophets, but instead of becoming more aggressive, she turned her quiet competence into one of her chief stocks in trade. For example, when she is working on a story involving public officials, she looks so quiet that they never think to object to her picture-taking. A brassy, pushing news photographer would have to steal one picture and then beat it, or bluff it out with a no longer relaxed subject. Esther just quietly takes natural looking pictures.

The kind of pictures she likes to take — of children, happy, in trouble, or sometimes even sick, of farmers, waitresses, mechanics, bus drivers, teachers, housewives—happen to be eminently suited to her way of working and her style of natural, unaffected and yet forceful photography. A wise editor, talking about Esther Bubley one day, said: "You know, she worked very hard to be able to live near the Museum of Modern Art—but her pictures don't look like you'd think from that statement. She spent a lot of time getting to New York so she could be near Third Avenue, because she likes places like that—but she's the right photographer to send to a small town in Maine to do a difficult story on a teenage boy. She lives in an air-conditioned apartment with a coffee table as picturesque as something in a high fashion magazine—but she's right at home living for weeks with a farm family in Iowa.

"And she tried so hard to get away from Superior, Wisconsin, and its taste in art . . . but if ever I decide to do a story on those two art teachers of hers, a story that is understanding and explains them to people—why I guess I would send Esther Bubley to do it. It's her kind of story."—THE END



Time exposure, Linhof, 6 in. Tessar, pictured Standard Oil (N.J.) night drilling.



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Dec. 3	★Wind and Sun Council, Desert Magazine Gallery, Palm Desert, California. December 9 to 16, 1951.	E. M. Vaughan, Sec., P. O. Box 856, Twentynine Palms, Calif.
Jan. 14	7th Chicago International Exhibition of Nature Photography, Chicago Natural History Museum, February 1 to 28, 1952.	Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

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## SMITH'S SPAIN

(Continued from page 79)

feudalism—a village which would be a microcosm of the economy and problems of present day Spain. He was looking for the answer to: what is the truth of life in a Spanish village? Do people play happy guitars in the sunlight? Or are they concerned with the basic cycle of life-to-death in a poverty-stricken, police-ridden state?

In Deleitosa, a tiny village halfway between Madrid and the Portuguese border, he found the answer—there, in the ever-watchful eyes of the Guardia Civil, there in the sorrowful watch over a dead father's bier.

For three weeks he photographed with simple tools, eminently suited to his subject matter. He had: a couple of Contaxes, a few lenses, 30 or 40 rolls of film, and some No. 5 flashbulbs. This, plus whatever light was around.

The developing was done in a bathtub in Madrid. And the painful process of printing and editing was accomplished in a London darkroom by the photographer. For Smith is one of the handful of professionals who insist on doing the complete photographic job.

Many professionals do not print their own work. Some say they do not have the time—and the economics of photography, one of the most competitive and expensive of the professions, may dictate that they haven't. Others don't want to. But even now, months after the story appeared in *Life*, Smith prints his Spanish pictures. And he will tell you that he finds new things in them each time.

A photographer may be born with an "eye," or he may develop one. But the conscientious darkroom worker has more than "eye." He has humility, discipline, persistence, the desire to improve, to eliminate mistakes. A photographer learns his trade when he tries to print what he has taken. He learns that a subtle change in lighting, a step one foot to the right may make the difference between taking a picture which is passable

only because of its subject matter and one which will leap from the pages to burn itself into the viewer's memory.

Many times the wastebaskets in Smith's darkroom overflow with rejected prints, for he is a perfectionist. The tyro who excuses his bad prints by saying, "Well, after all, they're only 35mm"—has just lost his alibi. For, on these pages is proof that fine print quality is obtainable from 35mm negatives, given skill and sweat from the printer. At heart Eugene Smith is still an amateur, in the old-fashioned sense of the term. He has great love and respect for his work. He is not an objective photographer. He is subjective—emotionally involved with the story before him to an extraordinary degree.

On the surface it may seem odd that a native of Wichita, Kansas, should be able to understand the natives of a Spanish village so well. Yet in a very real sense this Spanish story began when a 14-year-old high school boy fell so in love with photography that his teachers excused him from class to take news pictures for the local papers.

To the inhabitants of Deleitosa, Eugene Smith brought that boy, now a man with memories: of a drought in Kansas, of a battle-worn Marine drinking from a canteen on a dusty road on Iwo Jima, of a country doctor's exhausted face as he hovers over a child he has just saved by an emergency operation. All these experiences of the human heart and eye were brought to focus on a village in Spain in such a special way that people all over the world are able to see that village with him.

Before Smith went to Spain, a psychiatrist, noted for his interest in art and artists, looked through a group of his photographs and remarked in a tone of surprise: "But there is nothing between you and your subjects."

Ahd, in Spain again, no wall stood between Eugene Smith and the people of Deleitosa. Perhaps this is the best clue to the nature of Smith's greatness in photography.—Jacquelyn Judge





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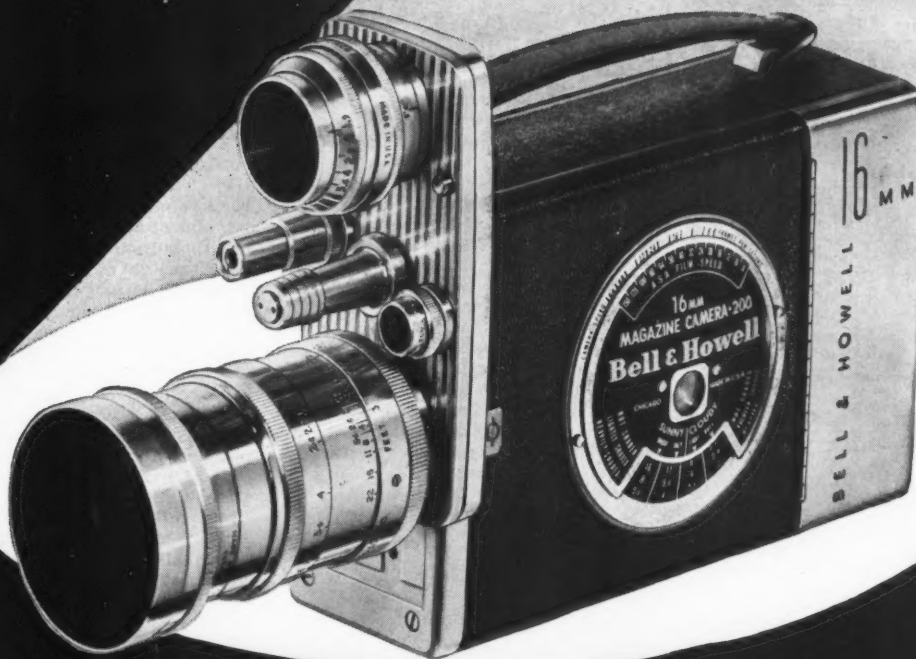
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# Camera Carrousel

by JACOB DESCHIN

## Portraiture in Retrospect

It used to be said that if you could shoot a portrait you could shoot anything. The point was that portrait photography involves so many of the elements that go into the making of any good photograph that a mastery of this one field would make you master of all. However that may be, it is certainly a fact that portraiture throughout the years has reflected the contemporary approach of photographers to photographic subject matter in general.

New Yorkers recently had an opportunity to test this theory in one man's selection of portraits taken between 1830 and 1930. The show was "A Century of Portrait Photography" and was assembled and hung by T. Anthony Caruso at the Brooklyn Museum, where he is curator of photography. In addition to the regulars in such retrospective shows—Hill, Cameron, Rejlander, Brady, Coburn, Käsebier, Stieglitz, Steichen, White, Strand—many other photographers less known and unknown represented their periods.

The show mirrored in portraits the prevailing tempo of life and standard of values in which the photographer lived and used his camera. The thinking that went into the making of these portraits differed hardly at all from that which motivated other pictures made by these photographers. The same thing applies today, and its demonstration is nowhere seen so obviously as in the pictorial salons, where a portrait, such as the "character study" cliché, is essentially identical with the multitude of other clichés in its dearth of perception and feeling.



COURTESY, BROOKLYN MUSEUM

An 1866 family portrait by Brady



COURTESY, BROOKLYN MUSEUM

G. B. Shaw—self portrait—1904

## Hooray for our side!

For the past several years the devotees of the pictorial salons, most of them members of camera clubs throughout the country, have been under almost ceaseless pressure to abandon their backward ways and turn toward the light of individual rather than dictated (by judges, salon rules, etc.) expression in their pictures. In fact, the criticism has been so voluminous that a writer in the *PSA Journal*, official publication of the Photographic Society of America, an organization heavily inundated with pictorialism, recently felt moved to make some snide remarks about the futility (his opinion) of writing articles critical of pictorial salons. But he hadn't heard the news, for concurrently with the publication of the issue of the *Journal* in which his piece appeared, something happened in New York City, and probably for the first time anywhere in the country, that could not have happened had such criticism been silent. Nothing less than real action, and action that must be attributed directly to the very criticism the gentleman dismissed as ineffectual.

To the PSA writer's questions, "So What?", the Metropolitan Camera Club Council, representing 100 camera clubs in the New York area, and the Miniature Camera Club of New York, one of the city's leading pictorial groups, answer: "So this!" To wit:

"We've been wallowing in pictorialism" long enough, asserted the Council editorially in the *Metro News*, its official publication, and, to prove that something was going to be done about it, announced a series of three Creative Photography Contests "to persuade

the modernists to bring their work out of hiding."

Similarly, the Miniature inaugurated the fall season with a platform, the goal of which was to "open its mind to the greater variety of points of view toward pictures themselves than is normally encompassed by the traditional pictorialist."

So, mister, that's what!

And more—from an unexpected source: an Eastman Kodak booklet with the innocent title, "Photo Tips For Simple Cameras" (25 cents at any dealer).

"It's a fact that lots of us go through life with our eyes practically shut," writes the anonymous author, indirectly and perhaps unwittingly, giving support to the new viewpoint. "We miss the excitement and satisfaction of seeing all but the most obvious things; it's as though we lived on a continuous sight-seeing tour, opening our eyes only when some impersonal guide told us to." Thus, somewhat allegorically, does this writer take a stand now familiar in anti-pictorial writings.

This is the way the Council feels now, too, it seems. Today's photography "requires the abandonment of the old clichés and the exercise of imagination," it says uncompromisingly. A picture should have life, spontaneity, originality and none of the static formality of classical pictorialism.

Certainly, much good must come from such resolves, although the going will not be easy.—THE END

## SEEING STEREO

(Continued from page 72)

After you have managed to see the three images, concentrate on the center image. Continue to look at it although it will, of course, be blurred. As you continue to look, the middle image should begin to come into focus with no effort on your part. When it is completely in focus, this middle image will appear in three dimensions.

Don't expect to master this trick the very first time you try it. It'll take practice. Although you may feel that this exercise is a strain on your eyes, it actually will not hurt them. In fact, such exercise is recommended by some optometrists and ophthalmologists to improve eye muscle coordination.

After a little practice, you won't have to look at infinity before examining a stereo pair. As soon as anything stereoscopic is placed before you, your eyes will fuse the images automatically and, as always happens to me, when you tell your friends that you can see stereo without a viewer, they'll think you're kidding, slightly mad or just plain prevaricating—until you show them how!

—THE END



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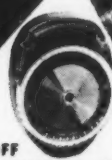
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**M. DAGUERRE**

(Continued from page 76)

skylights and windows of the new building so that one picture could be made to fade out while the other became visible. Between the paintings—which measured 72 x 46 feet—and the proscenium, large scale foreground details were added. In front of Canterbury Cathedral masons' tools and roughed-out stone blocks lay about; two workmen were taking a nap, and a woman prayed by the tomb of Henry IV. In the Sarnen Valley tableau you looked past a gushing fountain to the distant landscape.

Ordinarily two shows were presented, each on separate stages. The third stage was reserved for the construction of the new attraction. The Sarnen Valley was replaced after seven months with "A View of the Harbor of Brest;" the animation consisted of the moving sea and the smoke of the city.

**Expansion in illusion**

After the Revolution of 1830 which brought Louis Philippe to the French throne, Bouton, who had painted ten of the pictures, moved to London where he built a Diorama in Regent's Park. Daguerre, in Paris, now pushed illusionism even further by including real objects in his Diorama. For the "View of Mont Blanc" he imported from Switzerland a peasant cottage, barn, live goats and growing pines. "Papa," the Prince asked the King of France at a command performance, "is the goat real?" "I don't know, son, you'll have to ask Monsieur Daguerre," was the father's reply.

Some critics charged that Daguerre had gone too far. He replied, "My only aim was to effect illusion at its greatest height; I wanted to rob nature, and therefore I had to become a thief." To

sight he added sound; while visitors who knew Switzerland were naming for their friends the snow-covered mountains just as if they were sitting in a Swiss cafe, from off stage came the sound of the Alpine horns and folk songs.

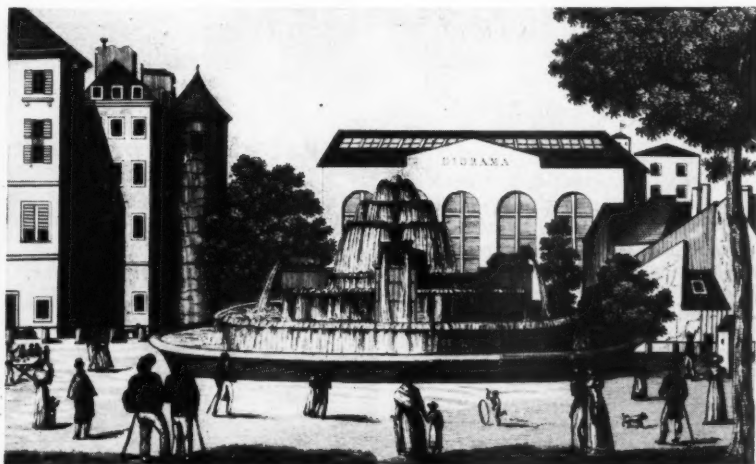
For his most famous tableau, Daguerre showed Parisians a Parisian subject, daring them to compare illusion with reality: "A Midnight Mass at the Church of Saint-Etienne-du-Mont, Paris."

"First it was day; the nave was filled with chairs. Little by little the light faded, candles were lighted. Worshipers came to stand before the chairs, not appearing all of a sudden, as if by a trick of scene painting, but quickly enough to astonish you and yet gradually enough not to astonish you too much. The Mass began . . . an organ resounded under the distant vaults. Day broke; the congregation went away, the candles were put out, the church and the chairs appeared as in the beginning. It was magic."

Daguerre used in this painting a new principle: "The decomposition of light." He illuminated certain areas of the canvas with colored lights and painted details in the complementary color. Parts painted green, for example, would disappear when green light shone on them; red areas, on the other hand, would appear black. "The Midnight Mass" was on view for three years, until October 13, 1837. Daguerre painted only three more tableaux for the Diorama; these ran for months on end.

**Flames end the illusion**

At one o'clock, on the afternoon of March 8, 1839, the Diorama burned to the ground. Ten of the famous paintings were totally destroyed. Daguerre never rebuilt the Diorama. He had turned his attention to a new invention, which the



Daguerre's Diorama in Paris where front and back lit paintings gave three dimensional illusion to recreation of scenes of famous places. Lighting was obtained from skylight and sidelights. Popular favorite was view of Swiss Alps.



public already knew by his name as the "Daguerreotype."

In painting the pictures for the Diorama so that they would carry complete conviction of reality, Daguerre had made use of the camera obscura.

The camera was a common tool in the 1820's. It resembled a reflex camera: a box with a lens at one end, a mirror set at a 45 degree angle at the other end, and a ground glass on top. The artist observed the image formed by the lens and could, if he wished, trace it on thin paper.

Daguerre thought, as others had thought before him, of capturing the ground glass image by chemical means.

### How Daguerre met Niépce

We do not know when this idea occurred to him, nor when he set out to solve the problem. In 1826 he wrote a letter to his fellow countryman, J. Nicéphore Niépce, who he had learned was doing similar work at Chalon-sur-Saône in central France.

Daguerre's letter does not exist, but Niépce wrote about it a year later to a friend in Paris. "Do you know one of the inventors of the Diorama, M. Daguerre? This gentleman having been informed, I know not how, of the goal of my research, wrote me last year along in January to inform me that for some time he had been busying himself with the same

thing, and to ask me if I have had more luck than he. However, if you can believe him, he must have already had quite astonishing results, yet in spite of it he begs me to tell him first if I think the thing possible. I will not hide from you, Monsieur, the fact that such incoherence of thought surprised me, to say the least. So I became even more reserved and discreet in my expressions and yet I wrote him in a way polite and forthright enough to bring an answer. Not until today, that is, after more than a year, have I received one. Please let me know if you are acquainted with M. Daguerre, and what opinion you have of him."

So secretive was Niépce that neither Daguerre nor anyone else outside of his family knew the extent of his work. Only from Niépce's letters to his brother and his son are we able to piece out an account of his work.

As early as 1816 Niépce made a negative with a camera. It was on paper, and, of course, showed the tone of nature reversed: the shadows were light, the highlights were dark. Niépce did not realize that from this one master he could make any number of positives: This was to remain the great discovery of William Henry Fox Talbot. Niépce gave up this paper process and turned all his attention to devising some way to make direct positives in the camera. What he had

(Continued on next page)

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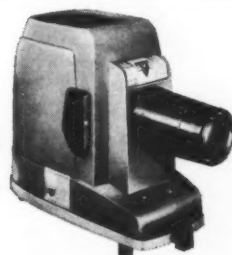
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## M. DAGUERRE

(Continued from page 131)

worked out when Daguerre wrote him was a primitive photogravure technique. He coated pewter with asphalt. On exposure to light the asphalt hardened and became insoluble in lavender oil. Unexposed areas were washed away, leaving the bare metal which could either be darkened with iodine fumes or etched with acid to hold ink. Niépce's subjects were mostly engravings.

In 1827 Niépce went to England to see his brother, who was ill. On the way he stopped in Paris. There he had the misfortune to lose his pocketbook. "It wasn't stolen," he wrote his son, "it fell into the toilet at the hotel so quickly that I had to say goodbye to it forever." All his correspondence with Daguerre was in the pocketbook and so the complete story is lost to us.

Niépce saw Daguerre, was much impressed by the Diorama, and learned vaguely about his photographic work. "He has succeeded," Niépce wrote his son, "in fixing upon his chemical substance some of the colored rays of the prism. He has already reunited four, and he is working to unite the other three, so to have the seven primary colors." Daguerre was working on a color process!

While Niépce was in England he tried to present his invention, which he named "heliography," to the Royal Society in London. That learned body, however, had a rule which required that no secret process could be discussed. Niépce refused to reveal his technique, and so he returned to France with nothing but de-

termination to perfect what he had begun.

He reopened correspondence with Daguerre. Three years after Daguerre first wrote him, Niépce agreed to become his partner. A contract was drawn up at Chalon-sur-Saône and signed on December 4, 1829.

### Daguerre's tribute to Niépce

Only three years later Niépce died, aged sixty-eight. In a broadside now preserved at the George Eastman House, which appears to be unique, Daguerre wrote: "M. Nicéphore Niépce found one principle of this important discovery after long years of research and persevering work. He succeeded through many ever-varied experiments in obtaining nature's image with an ordinary camera obscura; but his apparatus did not have the requisite sharpness and the materials which he used were not light sensitive enough, so his work, however surprising in its results, was nevertheless very incomplete.

"For my part, I had already busied myself with similar research. It was under these circumstances that relations were established between M. Niépce and myself. I contributed a camera which I had modified for this use and which, by extending great sharpness over a larger field of the image, had much to do with our later success. Certain important modifications which I had applied to the process, joined to the continued research of M. Niépce, led us to predict a happy conclusion, when death separated me from a man who united all the qualities of the heart to vast and profound knowledge. May I be permitted here to pay a fitting tribute of esteem and sorrow to his



COURTESY WALKER ART GALLERY, LIVERPOOL, ENGLAND

Typical of subjects which entranced Diorama audiences is a 7x12 ft. sketch by Daguerre for a painting of Holyrood Chapel, displayed in Diorama in 1824.

memory, which will ever be dear to me. "Greatly affected by this loss, I gave up for the time being our work; but soon, following it up with zeal, I attained the goal we had intended."

There are those who claim that Daguerre stole the invention of Niépce, intimidated Niépce's son, who had taken his father's place in the partnership, and dishonestly put forth another man's work as his own. The Eastman House document itself is proof that Daguerre gave full credit to his colleague. And in the official publication of the daguerreotype, Daguerre included a detailed description of Niépce's work.

Daguerre continues: "In this state (of the invention, at the time of Niépce's death) the discovery was extraordinary, but it could not serve a useful end.

"I knew that the only means of complete success was to attain a speed such that the same effect would be produced in the space of a few minutes (instead of hours), so that the sun's rays would not have time to move, and also so that the mechanics of the process would be simpler."

"It is the solution of this problem which I am announcing today."

We can only surmise what Daguerre in his Diorama was up to in the years between 1833 and 1839, when he wrote the above lines and proudly announced the process "to which I had given my name by titling it Daguerreotype. It consists in the spontaneous reproduction of the images of nature received in the camera obscura—not with their colors, but with great delicacy of tonal gradations." If Daguerre kept any notes—and he was such a sly fellow he probably destroyed them all—they have not yet been found. All we know for certain is that, in January 1839, there was announced to the world a new way of making pictures.

(Editor's note: The second part of "Monsieur Daguerre" will appear in the next issue of MODERN PHOTOGRAPHY.)



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## DR. CINEMA SAYS

(Continued from page 101)

with the camera for indoor work.

I'd suggest a little local investigation. Visit the TV station in your bailiwick and find out which method of telecasting is employed for spot news movies. You may get a brush-off, but don't let that bother you. If they can accommodate double-perforated 16mm that's all you need to know. And in a few cases, at least, they'll welcome any overture from a competent 16mm amateur filmer, particularly if they can't use or afford a full-time staff news cameraman. Once you know that your spot news movies can be used, physically speaking, if they pack sufficient news wallop, all you have to do is be ready to shoot when the catastrophe comes off.

The catastrophe shouldn't happen, of course. But it might.

### Hand crank vs. electricity

"Somewhere, Korea," is the dateline of a letter received from an army corporal who is one of my valued readers. This indicates several things, among them being these: (1) our circulation department is doing quite a job, and (2) the boys overseas are keeping up their interest in movie making when circumstances permit. Of course, I had already suspected No. 1, and I'm happy to know about No. 2.

But let's get with the corporal. He cites the column in which I yearned for wider availability of the hand crank on amateur movie cameras. I had said that occasionally a hand crank would save the day when the spring motor ran down before a scene was completed. The corporal feels that a good solution to the problem might be the use of what he calls the GSAP 16mm camera, which will operate on batteries.

I daresay that several million veterans of World War II know that GSAP denotes the gunsight aiming point camera which was mounted in fixed position near one of the guns on a fighter plane, in such a way that it filmed the target during each burst from the guns. Some of the dramatic combat footage in "Fighting Lady" was filmed by the rugged little GSAP's.

These gun cameras had to be built to take quite a beating. The vibration during operation of the machine guns—usually .50 calibre size—was considerable.

### Gun cameras by the gross

When War II ended it developed that sizable numbers of the gun cameras were stockpiled. They had good lenses and a variety of camera speeds, and they took regular 16mm magazines. They were obsolescent so far as the armed

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services were concerned, but presumably could be put to civilian use if a power supply were dreamed up. So you saw them appearing on the market fitted with battery kits which the operator could sling over one shoulder while using the camera. These outfits were priced comparatively low, and appealed to some amateurs who didn't mind lugging the batteries around.

One manufacturer—Bell & Howell—even went so far as to hit the blue chip market with a specially converted CSAP. They calibrated the camera speed dial for special speeds used in time study work, and made quite an effort to place such units with industrial engineering consultants and factories, for use in job analysis. Seemed to work pretty well for the purpose, too.

I guess you can still pick up a battery run gun camera if you've a mind to, and it won't cost too much, either. But I'd advise my friend in Korea against it, for several reasons, most of which come right back to my original plea for the hand crank. For one thing, there's the battery kit itself. It must go wherever the camera goes, which renders it a nuisance. You have to replace the batteries periodically. And there's always the chance (remote, yes) that the batteries will run out of juice when you want to go ahead and finish a sequence. When that happens you don't even have a spring run to fall back on. (I believe you can get transformer setups which enable you to dispense with the batteries and plug into a line—but that costs money and still entails dragging a lot of cable around with you. OK for time-study work, but for little else.)

The magazine load feature will appeal to those who prefer it. The corporal in Korea definitely is among that number—he likes the quick change feature. And he takes me to task for my own preference for roll film loading.

### Rolls offer versatility

Look, kids, it's not the loading feature of roll film I like—that's my only objection to it, as a matter of fact. I like to load with magazines as well as the next man. But I'll repeat that only among roll loading cameras do you find such useful features as back wind and other gimmicks involving double exposure and similar camera tricks. For a majority of amateur filmers the magazine load is a great thing, certainly. But for those who like to experiment with professional techniques, the roll loaded camera offers more versatility. I said it, and I'm glad.

Of course, if the corporal can get a CSAP where he is, and can get a battery assembly for running it, I'm not advising against it. But if—as I suspect—he'd find it just as easy to get an ordinary spring motor magazine job, that's what I recommend for him.—THE END



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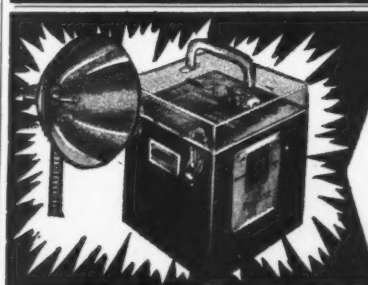
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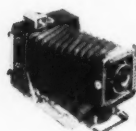
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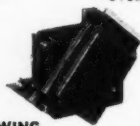
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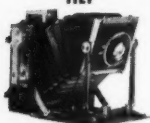


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## THE RIVER

(Continued from page 105)

avoided the inherent temptations, the spectacle as shown in *Samson and Delilah*, the travelogue of a *King Solomon's Mines*, or the Arabian Night clap-trap of the recurrent Bagdad bughouse. He uses his color as a natural tool, not an extraneously dazzling decoration. But he still had to contend with the necessity of direct current in alternating current India. That meant noisy generators which had to be housed half a mile away because he also insists on shooting live sound. No dubbing for Renoir. Therefore the arc lights could not be made as bright as standard practice requires. Almost miraculously this handicap was to become a source of new beauty. Underlighting gave the color a rich, soft quality not often found in Hollywood's brighter, enameled Technicolors. They were told later that this same cash and electrical shortage explains the fine quality of English Technicolor pictures.

### An international, exceptional cast

The cast had been assembled from far and near. Two from America, Arthur Shields and Thomas Breen, joined two from England, Nora Swinburne and Esmond Knight. A third from England was Adrienne Corri, a girl whose badge of distinction was her dark red hair. A more brilliant case of red hair had been found previously in Calcutta in the person of Patricia Walters, a thirteen-year-old who had never acted before. At this point two considerations seemed to be of paramount importance. Red hair photographs beautifully in Technicolor, and Jean Renoir believes that children without acting experience can be persuaded to act in a more natural manner than those who have been trained. The rest of the children were untrained, unspoiled amateurs. The Indian girl, Radha, was a dancer, theosophist and intellectual, not an actress. The gateman was a Sikh taxi driver. The natives were all natives doing what they did from day to day. In the bazaar scenes it was often true that half the crowd had been hired and the other half were there as participant spectators.

The picture was shot from October to May, between monsoon seasons. Each day's footage of film was airmailed to England for processing, and then mailed back so that the rushes could be inspected.

They hired an Indian orchestra to record native music on native instruments. It had been their notion to carry this music to Hollywood where it could serve as inspiration to a composer. Inflamed by the quality of their film, they thought no less a musical personage than Stravinsky could do it justice. When approached, he set his price sights at \$25,000. but after hearing the music, he strongly advised them to use it with no

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additional refinements. They took this advice with results that may now be heard, an accompaniment of unique evocative power.

The cutting of *The River* sets it apart from both the good and the bad practices of the Hollywood or standard film. Accepted practice is to cut in a way that heightens drama and increases tension in a series of mounting climaxes. The purpose is suspense and excitement, forced upon the spectator with every resource at the cutter's command. Therefore, when the big scene is reached, the cutting is apt to have a furious pace with stars in the foreground, their tortured faces in enormous close-up. Then the climax is squeezed for its last drop of emotion. Background is forgotten.

*The River* reverses this process in several respects. The background of *The River* is never forgotten. It intrudes, quietly, persistently, with scenes of India, with scenes of Indian people. It intrudes with the music. Big dramatic scenes are passed over as flowingly as a river passes over a drowned invisible corpse. It is there, somewhere, and you know it, but water is flowing over and around it. Just so *The River's* merging succession of unaccented scenes, never stopping to overemphasize a dramatic point, never ignoring the flowing stream of Indian life, works an artistic miracle upon one's sense of life and time.

This technical achievement of *The River* is not an isolated factor. Its beauty lies in the fact that its time sense is implicit also in the plot's main subject—three young girls on the brink of womanhood falling in love with an older man, a visitor, who comes to them carrying the bitterness of one crippled in war. The experience passes quickly, like a dream almost, but its lingering residue is the wisdom of India. "Consent", the picture says. "Live now. Do not deny

(Continued on next page)



Amateur actress Patricia Walters. An untrained, unspoiled thirteen-year-old.

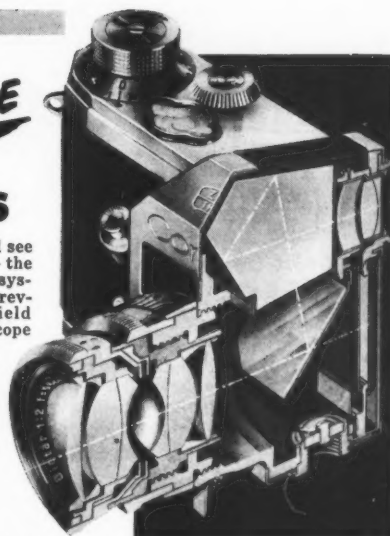
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**THE RIVER**

(Continued from page 137)

what is, nor permit tragedy to deface what is to come."

Rumer Godden, the author, having seen the picture, wrote, "He (Renoir) has made this picture as a carpet is woven . . . the idea of the book was the river, the river of life, of time that brings all things and takes all things away, and here in the film you see its life; countless details, richness, poorness, relentlessness, beauty. . . . As with a good carpet no matter how often you look at it, there will always be more to see."



Radha, dancer, theosophist, intellectual.

The surprising fact demonstrated by *The River* is that adversity and inexperience are not the insuperable obstacles they often appear to be. In this movie they were consistently contributory to fresh creation. This can be taken as an object lesson to the amateur movie-maker. Going further, one can state positively that the techniques of *The River* are abundantly available to the amateur. A simple story of family life set against a background of local people, their work and their religious festivals needs only the translation to your family, the nearby factory and Fourth of July and Easter.

To the photographer who wishes to contemplate the vastness of the cinematic realm there is no more brilliant, far-reaching lesson than *The River*. The visual impact of a great, distant country is reproduced in selective essence rather than exhaustively. It proves that a man can produce with the assistance of outrageous luck, the first time he tries. It demonstrates again that directorial genius can mingle story, mood, and philosophy in ways not dreamed of in lesser pictures. Though *The River* is here cited as MOVIE OF THE MONTH, it may as well be Movie of the Year, or of the Decade.—THE END.

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## THE LAST WORD

(Continued from page 14)



### The Gowland Tenet

Sirs:

I especially enjoy the articles about Peter Gowland whose basic tenet seems to be "get the model to do something". This advice is so obvious that it took me a little while to catch on. This picture, one of my best results so far, was made with a  $3\frac{1}{4} \times 4\frac{1}{4}$  Speed Graphic on Super XX film. The exposure was 1/100 sec. at f/16.

Fred Frater

Coatesville, Pa.

### Jugged

Sirs:

Although it is nothing new, some of your readers may never have experienced the fun of "double printing" a



human figure into a glass jug. To make this picture, I simply made a close-up of a jug on one negative, and photographed the girl on another. With both negatives sandwiched together in the enlarger, only a minimum amount of dodging and printing-in was required to obtain the desired result.

Ralph Norton

Susquehanna, Pa.

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## WHICH DEVELOPER SHOULD YOU USE?

(Continued from page 63)



The brightness range (contrast) of snow scenes like this is low despite high overall brightness. George Wright took this with a Super Ikonta B folding camera, successfully used a full scale developer, Edwal-12, to pep up negative contrast.

importance, we have the fortunate situation where we can use full development in a fine grain developer for our slow speed film, which gives extra fine grain to allow very big enlargements, and also has the inherent contrast characteristics to give a peppy representation of the

flower's soft, delicate surface texture.

It would be desirable if some expert, not in the developer manufacturing business, would make and publish a comparison of the graininess and effective emulsion speeds produced by all known developers at a specific degree of contrast

### CLASSIFICATION OF COMMON DEVELOPERS, TABLE B

Suggested developer types for extremes of film and lighting contrast.  
Intermediate situations can be determined by the photographer.

Type of light on the scene	Type of film used	Effect desired	Developer type
Low contrast	High speed	Soft	Full scale
		Snappy	Full scale with over development
	Slow speed	Soft	Intermediate
		Snappy	Full scale
High contrast	High speed	Soft	Soft working
		Snappy	Soft working or intermediate
	Slow speed	Soft	Soft working with short development
		Snappy	Soft working with full development

on several of the more commonly used films. The nearest thing the writer is aware of was a comparison published by *Consumer's Research Bulletin* in the February, 1951 issue, though they used only one grade of film in their tests. For practical guidance I have summarized the characteristics of some of the better known developers in Table A, and have indicated how to use them with high speed and low speed films for various effects in Table B.

The information given in these tables is based on laboratory and practical tests over a period of years. The reader can use them to work out the effect of various combinations of film and developer in whatever lighting situation he has to cope with.

The values given in Table A for the extra exposure needed to produce the density produced by D-76 are an approximation based on the assumption that development is to the same contrast in each case, using fresh developer, a system which is not always followed in practical photography. There is some variation among developers in each class; for instance, some of the soft working developers are less so than others.

Also, when using fine grain or super-fine grain developers on 35mm film, it is generally considered that density need not be as high for satisfactory enlargement as it should be with a semi-fine grain developer on a larger negative.

This is based on the fact that the larger negatives are frequently used for contact printing as well as enlarging, and contact printing requires higher negative density. Since the larger negative can't be enlarged many diameters after development in a semi-fine developer (and generally doesn't need much enlargement anyway, because of the bigger image) it is not necessary for it to have the low density which permits reasonably short exposures when you are making a big blow-up from a small negative.

Anything that contributes to short exposure during enlargement helps the sharpness of the print. During a very long exposure there is usually some vibration, and also diffusion of light due to dust particles in the air. These reasons, plus the fact that a low density negative always has finer grain than a high density negative produced in the same developer, are the basis for the recommendation that a small negative user keep his negatives more or less on the low density side.—THE END.

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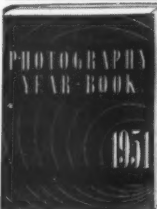
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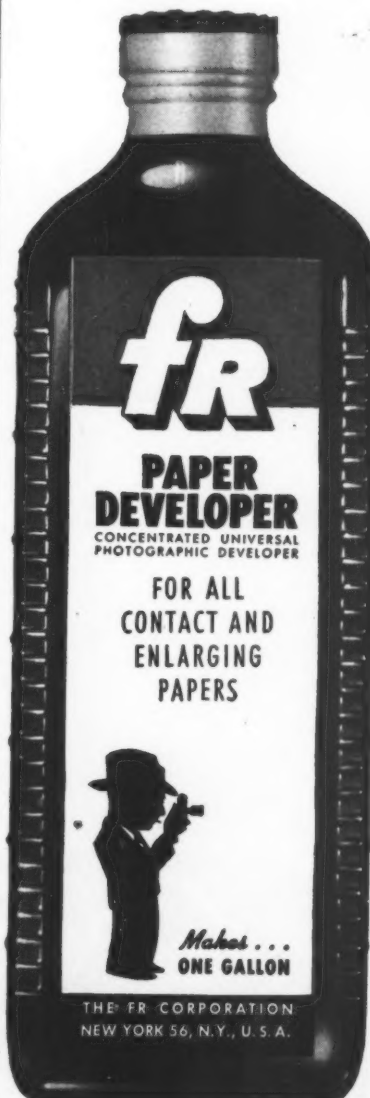
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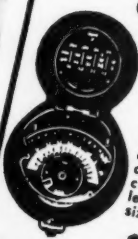
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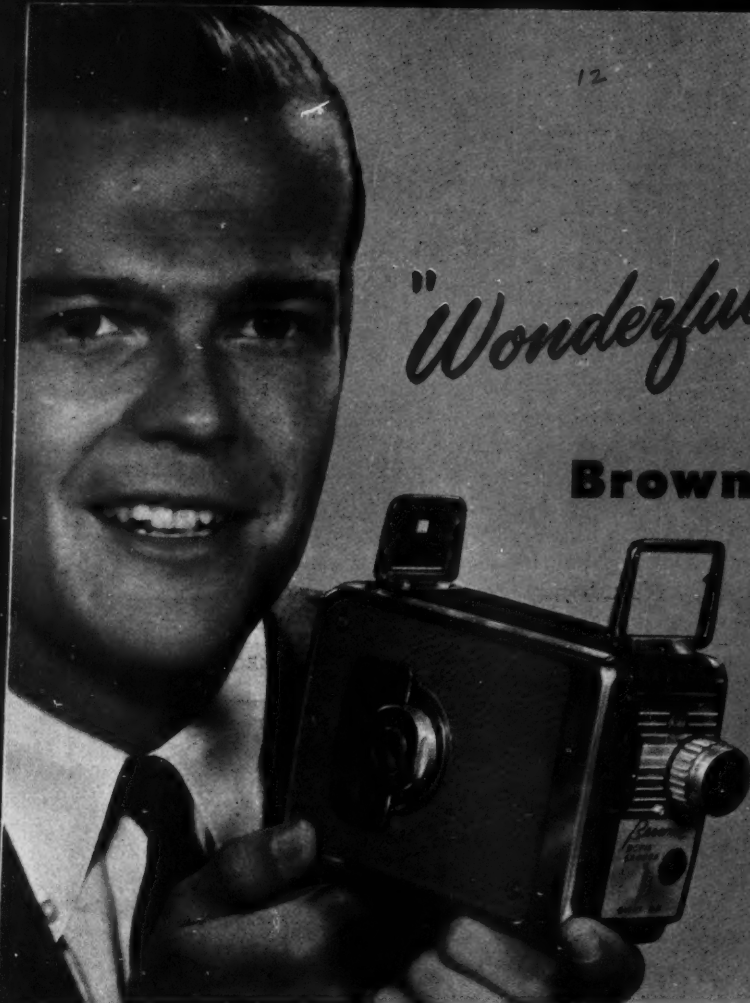




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